

MUSICAL  
KINDERGARTEN  
METHOD











# MUSICAL KINDERGARTEN METHOD

FOR THE NURSERY AND THE CLASS ROOM

ESPECIALLY DESIGNED FOR THE USE  
OF MOTHERS AND MUSIC TEACHERS

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ROTE SONGS FOR PRACTICE IN SINGING  
AND DEVELOPMENT OF EXPRESSION

## MANUAL FOR TEACHERS

BY

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## PREFACE.

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**M**USIC is now recognized as an essential part of the child's education. Consequently, the music teacher must be prepared to take her place among the educators and must keep in touch with the new advances of our modern methods of teaching.

The educational idea of music emphasizes the importance of early training and the great demand of our day is for teachers who can develop the musical faculty in very young children. This requires teaching ability of a high order. Besides musical skill there must be an intelligent sympathy with child nature and an understanding of the unfolding process in the child's mind. Those teachers who have had a normal kindergarten training will have a great advantage in this respect.

The Musical Kindergarten Course uses various devices to interest and teach the little child; but this is not its main purpose. The most important thing is the spirit of the teaching. It is this, and not the methods used, which clearly distinguishes the new way of teaching from the old. In the old way, the aim was to make the child's mind conform to the course of instruction given in some book. In the new way, the aim is to develop the subject in conformity with the natural bent of the child's mind, and this must be done largely in the spirit of play. The playful devices are simply illustrations and they are useful just so far as they illustrate the subject to be taught.





## INTRODUCTION.

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**T**HE teacher should constantly bear in mind that music is a language. The study of musical signs (notation) and of musical technic is necessary in order that the pupil may understand and express the language of music; but these are only means to an end and must not be mistaken for the end itself. Always remember the educational axiom, — "The thing before the sign." The teacher who keeps before the pupil's mind the meaning of the music as the important thing will always teach well because it will be inspirational teaching. On the other hand, the teacher who lays the chief emphasis upon notation or technic can only produce mechanical results.

Music is a language to interpret feeling. The difference between the spoken language and the tone language is this: by words we express chiefly our thoughts, while by tones we mainly give expression to our emotional states. It is true that in the word language our thoughts are often tinged with feeling and this naturally expresses itself in the musical intonations of the voice. It is also true that in the tone language there is plenty of scope for thought activity, especially in the matter of musical form; but in music feeling comes first and thought takes the second place.

Do not imagine when the child begins to take regular lessons of the teacher that this is the first start in his musical education. That began long ago. When we consider that music is the natural expression of feeling and that the little child's life is almost entirely under the influence

of feeling we see that the effect of musical impressions must be very telling during the earliest years of life. Naturally, this important period has passed before the professional teacher's work begins, but it is essential that she should see the connection between what may be considered the mother's part and her own work. For this purpose she should study carefully the first part of this work, which deals with the nursery period of development. Not only will she teach more intelligently, but she will often be able to advise the mother how to proceed in the preparatory stage.

In the teaching of little children full emphasis must be placed upon the importance of sense training. Remember that the child gets all of his impressions through the senses, and that the strength and vividness of these impressions will depend upon the free and full action of the senses. Take, for instance, the muscular sense. This pertains not only to the nursery period, but all the way through the music lessons. Rhythm is the well-developed action of the muscular sense — first the outward and then the inward sense — and the prevalent faulty rhythm which we find among music pupils is due primarily to a badly developed muscular sense. In the same way faults of fingering may be traced back to the neglect of this muscular sense. This subject is treated in the early part of the nursery training. See also what is said about finger development on pp. 12 and 13.

Still more important is the training of

the ear sense. Although the muscular sense is the most active force in early childhood it is not long before seeing and hearing become the leading faculties. The sense of vision gets plenty of stimulation in other channels of education; but ear training is the special province of the music teacher. Many teachers do not fully realize the significance of this, and so they concern themselves with teaching visible signs (notation) before the thing itself has sounded in the pupil's mind. A safe rule for the teacher's guidance is this, — *Let every new thing in music be introduced first as an appeal to the ear.* When the principle has been grasped the sign can be added to it.

One other word needs to be said here about the importance of singing as a preparation for playing. Leaving out

of account the fact that singing is a pleasant and healthful occupation for children, we should remember that the voice is nature's own instrument and that it is more perfectly under the child's control than any other instrument can be. Hence the little child's musical ideas can best be worked out through the medium of song. In tuning the voice the child is getting an ideal of perfect intonation and expression which will largely influence his style of playing when he begins to sing through his fingers upon the violin, piano or organ.

It will be seen that each subject, especially in the later chapters, has been so presented as to form a connected whole in the mind of the teacher, leaving her to present it to the children in the way best fitted to their need and capacity.



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# MUSICAL KINDERGARTEN METHOD.

## PART I.

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### FOR THE NURSERY.

One period in the child's life is already closed before he is placed under the care of the music teacher. And this earlier period is the time when his nature is most plastic and susceptible to the influence of music. It must be remembered, too, that the child's musical education is going on, for better or for worse, throughout this nursery period. This is the time when the soul of the artist is quickened, and if the thing is not done now it can never be as well done at a later period. As this part of the child's education depends upon the mother, the following suggestions are intended for her guidance. The lessons must be made attractive to the children, for Mother Nature teaches her most effective lessons in the form of play. Let us see how music is related to the child's nature and sympathies.

**THE RHYTHMIC SENSE.** The sense of rhythm is inherent to some degree in every child. Muscular activity is the first thing to develop in the dawning of the life powers, and in the earliest years the child lives chiefly in the muscular sense. So it is upon this plane that his education must begin. Rhythm is the principle of vital pulsation which relates first to the muscular sense, although later it awakens a sense of rhythm in the mind.

The great importance of rhythmic training is not yet fully understood. In

the early musical training of children the mother or teacher will work more intelligently and effectively if she will bear in mind these two things:

1. *Rhythm is ordered movement.* It develops regularity of action in all of the vital functions. Hence its value in the development of the normal child. It is also a healthy stimulus to children of a sluggish temperament: a lively and well marked rhythm brings out a prompt response in their muscular activity. Again, rhythm is a curative agent in children of a nervous temperament. It corrects the spasmodic movements which lead to serious nervous disorders, such as fidgeting, stammering, etc. Subject to the law of rhythm the vital forces flow in their normal channels, and that means healthy development.

2. *Rhythm is music to the muscular sense.* Just as well ordered tones are music to the ear and harmonious combinations of color are music to the eye, so the rhythmic flow of movement is music to the nerves which control muscular action. The child takes delight in moving to the rhythm of music.

**HOW TO DEVELOP THE RHYTHMIC SENSE.** The earliest rhythmic lessons are received while the child lies passive in the mother's arms, soothed by the rhythm of a lullaby. The first sign of conscious recognition of the music is when the little one joins in a

low crooning accompaniment, which generally ends in slumber. After a time the child sits up and takes notice of things. Then comes the time for mother play, in which music plays an important part.

**NURSERY JINGLES.** The Mother Goose melodies are the musical classics of childhood. They are the outgrowth of child experience in the past ages. Many of them have largely lost their original meaning; but in two respects they strongly appeal to the child's sympathies,—a well accentuated rhythm and prominent rhymes. For the present we have only to do with the rhythmic movement. These jingles represent various stages of child growth. One of the earliest is "Ride a Cock-Horse." See No. 15. In this the elastic rhythm is the main thing and its purpose is to excite a responsive spring in the child. The movement should be lively, but not too boisterous, and be careful to avoid any jolting action.

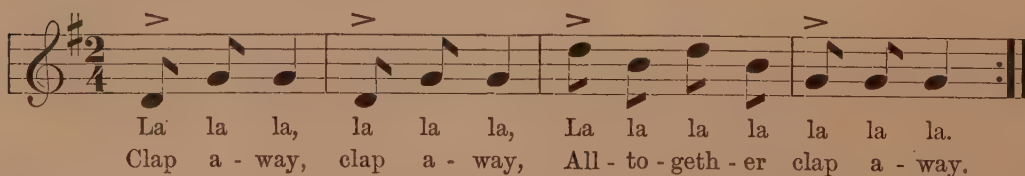
At first the child's muscles move in mass, but by degrees they become differentiated, so that he can exercise the arms while the lower limbs are at rest. Then he learns to use the hands alone and later on, the fingers. A useful exercise to develop hand and finger consciousness is "Pat-a-cake, pat-a-cake, Baker's Man." For some time the child's hands will lie

passive in the hands of the mother, but he is learning what the hands ought to do, and when he has grasped that idea he will begin to put forth voluntary efforts. Then as the self-activity manifests itself the mother's hands are gradually withdrawn.

The earliest stage of musical education is mainly receptive. There may be little outward sign, but the child is storing musical impressions which will find expression in due time, and that expression will be largely dependent upon the impressions received. Hence the importance of letting the child listen to good musical models. The music, however simple, should be of good quality and the voice or instrument should be well modulated. The lullabies and little devotional songs will have much to do with forming the child's character.

We now pass on to the stage where the child's self-activity is more developed and where he acts more from his own volition. This is the time to draw out rhythmic expression.

**CLAPPING OF HANDS.** The hands are most under the child's control and they should be first called upon for rhythmic action. Sing the following bugle call to a brisk movement, distinctly marking the strong accents:



La la la, la la la, La la la la la la la.  
Clap a - way, clap a - way, All - to - geth - er clap a - way.

After laaing the melody a few times clap the hands in accompaniment, clapping lightly on the unaccented pulses, so that the accented pulses may stand out clearly without any straining. Then let the children clap to the music, giving only one clap for each pulse. It will be

enough at first if they clap promptly on the beat without calling attention to the different degrees of force, although the mother should always observe this in her pattern. The exercise may be varied by taking it at different degrees of speed.



**TAPPING WITH THE TOES.**

Next call the feet into rhythmic action, while they sing "Tap away, etc." The children will get more fun out of this if they think of the floor as a great drum as distinguished from the little hand-drums. They will enjoy taking the hand movement and the foot movement alternately. As these separate movements come more perfectly under control, the children may combine them. They may also add to this the music of the "tongue-bugles." This co-ordination of the movements of hands, feet and tongue is a very valuable exercise for the children.

**MARCHING.** The bugle-call may next be used as a marching song. The words should now be changed to "March away, etc." When the children have learned to march in good form they may march, clap and sing simultaneously.

With practice the hand and foot move-

ments should become more light and graceful. At first the children clapped heavily palm to palm, but now they should let the fingers of one hand beat softly upon the palm of the other hand. In this way they become more sensitive to the pulse-beats. So with the feet. At first the children are inclined to lift the feet and stamp down. Let them learn to rest the heels upon the floor and tap down lightly with the toes. As they become more perfect the hand and foot movements become almost inaudible. They are rather felt than heard.

There are two radical forms of movement, the two-pulse and the three-pulse, and the children should be accustomed to both of these. The bugle call already learnt was in the two-pulse form. The following melody gives the three-pulse form of movement:



La la la, etc.

When we're sing - ing to - geth - er we are hap - py and glad,



In bright or dull weath - er, we nev - er are sad.

The children can clap their hands to this movement; but it is not suited to marching. It may, however, be used for a dancing exercise, or for a little flying game, e. g.:

Fly away, little birdie, o'er the fields you may roam;  
But when you are weary come back to your home.

**ROTE-SINGING.** Children learn to use the word-language by listening and talking. In like manner they learn to use the language of melody by listening and

singing; so they should have daily practice in the singing of songs suited to their understanding and to their vocal powers. Several suitable songs and hymns will be

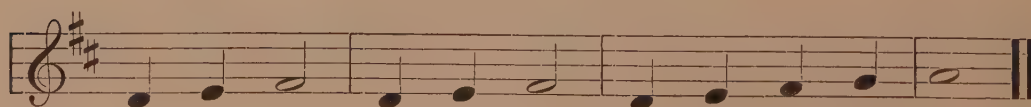
found in the collection printed in this book. The children should not be led to think about the notation or musical form of these rote songs; but rather the meaning of the words and the spirit of the music. These two things should be learnt separately. It is easier for the little ones to catch the tune than to articulate the words, therefore when they have heard the song sung over once or twice, they should laa the music until it runs smoothly and then speak the words after the mother's pattern. When they sing the words the mother should listen for any mistake and correct it at once before it settles into a habit. Get the children always to sing softly and with a pleasant, smiling face. This will prevent them from forming bad vocal habits.

**VOCAL EXERCISES.** Although no technical voice exercises can be, nor should be, given to little children in the nursery stage, their voices may be considerably developed by appealing to their dramatic instinct and love of play. For instance, they like to personate animals. Then let them bark like a dog, moo like a cow, baa like a sheep, etc. These different animal voices provide healthy exercise for their vocal organs and give the children confidence in the use of their voices. If they get boisterous and give coarse, uncouth sounds they should be reminded that the game is to talk like well-bred animals; or they may play that the cow is some distance away in the meadow, etc. To exercise the voice through its whole range they may personate dogs of different sizes, from the deep voiced large dog to the piping voice of the little puppy. Or, if they are playing sheep, they may cry like the little lamb who has lost his

mother; then the mother's answering voice, while father ram's deeper "baa" shows that he too is glad that the baby has been found. Little nursery plays like this may serve both to quicken the imagination of the child and to develop his vocal powers.

The children may also imitate the humming of bees, coming and going among the flowers; or again, the rising and falling of the wind. From this it is a natural step to musical tones, such as the pealing of church bells, or the humming of familiar tunes on their "mouth organ." In this latter exercise there must not be the slightest pressure in the softly closed lips. They may think of this as the playing of a fairy organ. Devotion comes naturally to little children. Let them sound the bell which calls them to church; then the mouth organ hums the music of the morning hymn, "Father, we thank Thee." When the tune has been played over they sing with a clear gentle voice the words of the hymn.

**SCALE TONES.** Every tone in the scale has its own character, in which it differs from the other tones, and the children can be led to distinguish one tone from another, as they distinguish one color from another. Of course this must be done in the form of play. They should first learn to tell high tones from low ones, and begin with strong contrasts, as a growl and a squeak, or the highest and lowest tones on the piano. Then they may listen to a medium high, followed by a medium low. Play a rather low tone, but easily within the range of the child's voice, (D will do for this), and ask them to imitate that tone. Then play a little melody like this:





When they have sung this to laa, play the answering melody:



This should not all be attempted at one time. Take it up day after day, and in the course of each lesson let there be frequent little intermissions for recreation. Either of the two familiar clapping songs will furnish an excellent relief after the listening and tone exercises.

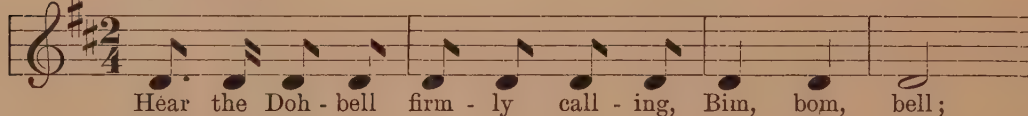
### INTRODUCING THE THIRD.

When the children can readily distinguish the two tones already given, either in the mother's voice or upon the piano, a new tone may be introduced as an ear exercise. A bell is heard ringing from another church, and its calm, sweet tone distinguishes it from the firm Doh and the ring-

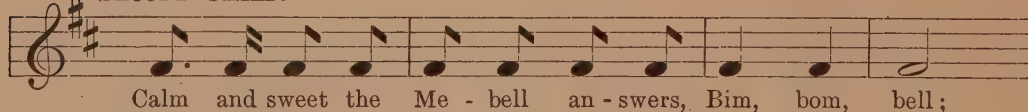
ing Soh. The appropriate handsign for the new tone is the open hand with the palm held downward, as if in benediction. When something of the tone's gentle and serene character has been felt by the children, let them hear its name—"Me."

Three children may now be bell-ringers calling people to church. The Doh-bell calls them to be made brave and strong; the Soh-bell calls them to be bright and glad, and the Me-bell invites them to be loving and sweet. Each bell in its own way says, "Come, come, come!" Now three children can join in the song of the bell-ringers:

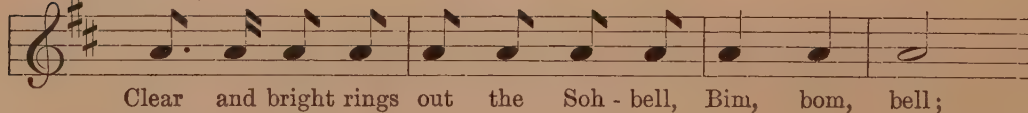
#### FIRST CHILD.



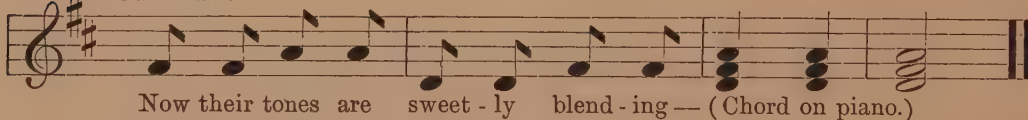
#### SECOND CHILD.



#### THIRD CHILD.



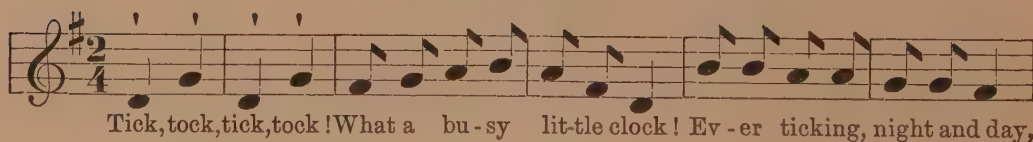
#### TOGETHER.



**LEARNING TO OBSERVE RHYTHMIC MOVEMENT.** Anything which has motion interests the child, because it appeals to his love of action. Notice how attentively a little child will listen to the ticking of a watch

held to his ear. Or the mother may take the child to a clock and let it observe the movement of the pendulum and listen to the steady "tick, tock." The following little song may be used in this connection:

### TICK, TOCK.







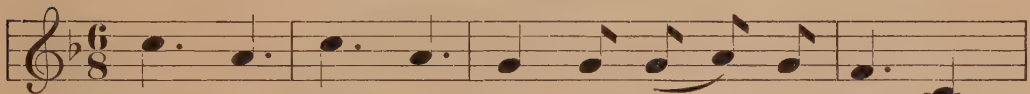
When we work or when we play.—Tick, tock, tick, tock, tick, tock, tick, tock!

If there is a clock metronome in the house this may be sung to it at different rates of movement.

SWINGING THE PENDULUM. Children like pendulum songs, especially if they are allowed to swing the pendulum themselves. The most convenient form

of pendulum is a circular tape-measure with a spring attachment. These can be procured at a very moderate cost. Draw the tape out to about twenty-four or thirty inches and then let it swing backward and forward, while the children sing the following melody :

SWINGING, SWINGING.



Sing - ing, sing - ing, See the pen - du - lum sing - ing;  
Sing - ing, sing - ing, Hear the chil - dren sing - ing;



Swing - ing, swing - ing, Swing - ing to and fro.  
Sing - ing, sing - ing, Ver - y soft and low.

Or the pendulum may represent a clock, to whose swinging the children sing :

## WHAT DOES THE CLOCK SAY?



What does the clock say? "Time is passing; Use it wisely, Tick, tock, tick!"

This may be taken to different rates of movement. Draw out the tape to forty-eight inches and now with its ponderous swing it represents the great town-clock. At twenty-four inches it may represent the hall clock, while at twelve inches its lively swing is more like the little mantle clock.

THE COLOR SYMBOLS OF TONES. Children naturally delight in bright colors, and when these are associated with sweet sounds they appeal strongly to the child's sympathies. The association of tones with colors is not an

arbitrary matter, for there is a natural relation between them. Science shows an interesting correlation in the properties of tone and color; but it is enough here to notice that the mental impressions produced by colors are similar in character to the impressions produced by the corresponding tones. Thus, the strong vital effect of the Keytone is allied to the warm red color at the base of the spectrum. In like manner the cool clear blue answers to the open fifth of the scale. Both tone and color have a far outreaching effect upon the mind. The golden

yellow, the emblem of spiritual excellence, is in sympathy with the calm sweet third of the scale. If we group the three colors together we get a rich harmonious effect, which can be compared with the three corresponding tones sounding together in the Tonic Chord. Children seem to feel instinctively these sympathetic relations between tones and colors. By this means their eyes and ears are mutually interpreting, and they are taking in impressions of beauty and harmony through the two leading senses.

**USE OF THE COLORED BALLS.**  
The colored worsted balls, such as are used in the kindergarten, are well adapt-

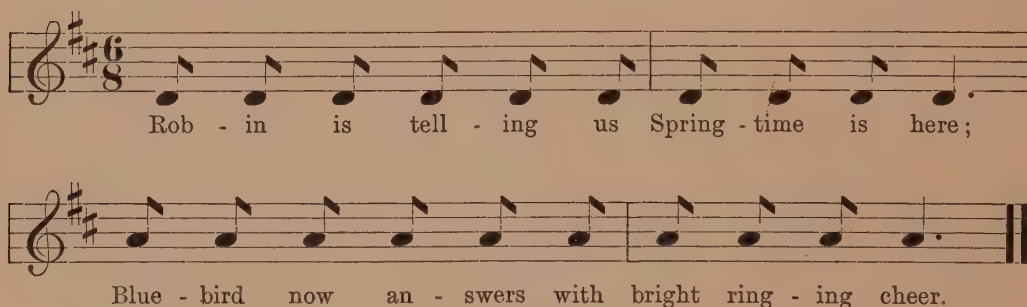
ed to the play lessons of little children. The red ball may personify a red bird which sings Doh. Let each child hold the ball up and sing:

"I'm a little Red Bird, Doh, Doh, Doh."

Then comes the blue ball, which the children will at once recognize as a blue-bird. In answer to the red bird it sings:

"I'm a little Bluebird, Soh, Soh, Soh."

In those parts where the cardinal bird is well known, the children will associate the red ball with that bird. In other places they will be more likely to think of it as a robin redbreast. They may embody that idea in the following strain:

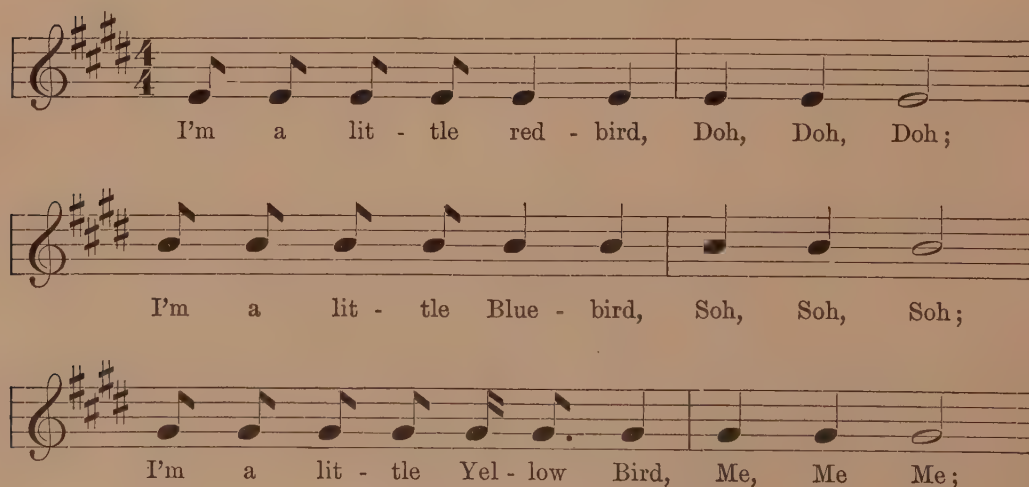


After this the yellow ball can be introduced:

"I'm a little Yellow Bird, Me, Me, Me."

The mother should now hold up the

three balls in the left hand,—red at the bottom, blue at the top, and yellow between them. She points to each in turn while the children sing:



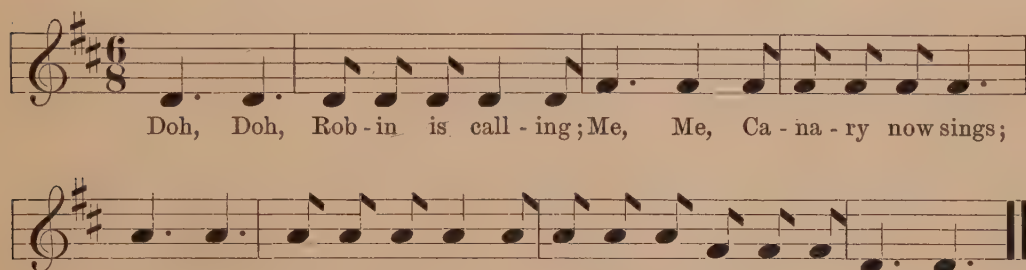




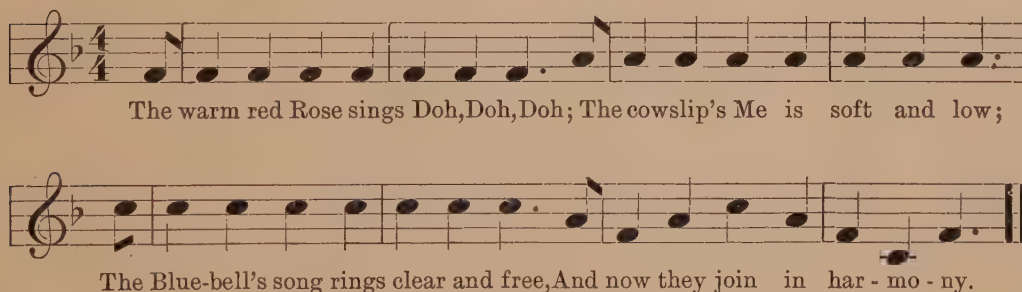
Another way to sing this song is to have three children hold the three balls, each singing one part alone and all joining in the last part.

Of course these play exercises will extend over many lessons, and it is advisa-

ble to renew the interest of the children by using other song-forms while these tones are making an indelible impression upon their minds. Here is another bird song:



The children should hear the harmony of the three blended tones upon the piano. Again, the tones may be personified as flower-fairies:



**TONE PICTURES.** In the infant stage of life the child only understands that which he can taste or handle; but later the eye and ear become his chief interpreters. Pictures of things now greatly interest him. We therefore pass from the colored balls to colored bird pictures. Each tone of the scale is represented by a colored bird, which is hung upon its own hook in the pictured scale. The placing of these birds in their proper position

and singing the appropriate tones gives the children a very distinct idea of the scale and of its constituent members.

The more completely the children grasp the idea of the fundamental chord the better will be their understanding of music in its later development. Use as many illustrations as possible to add new interest to the subject while the sense of beauty and harmony is broadening and deepening in their minds.

**OBSERVING THE MEASURES.** So far the children have observed the rhythmic movement in a general way and the only distinction in the succession of the pulses has been that sometimes they have been quicker and sometimes slower. But it is now time for them to learn how the pulses group themselves into measured forms. Play a simple bit of music in rather lively two-four time — any one of the little marches will do — and get the children to notice how the music seems to move forward in successive waves. Let them listen again and count the waves. This is measuring off the music. When they clap to the tune they will find that each wave or measure comes in with a stronger clap, and when they are marching to it they will notice that on the strong beat the left foot comes down with a firmer tread. While they are marching the mother should count “*One, two, One, two,*” etc. So they learn that this music moves in twos. It is two-pulse measure.

Play another example in three-four time. The children will notice that these waves are of a different kind; they flow more smoothly than those of the previous music. Listening more carefully they will find that the pulses now go in groups of three. Let them next clap to

the music and count “*one, two, three, strong, weak, weak, etc.*” They thus learn that there are two forms of measure, — the two-pulse and the three-pulse. In the first form every strong pulse is followed by a weaker pulse, and in the second form every strong pulse is followed by two weaker pulses.

The recognition of these fundamental principles forms the basis of all musical expression. Day after day, and by easy degrees, the mother should lead the children to compare these two forms of movement. Let them see the thing from many points of view.

Play something in two-four time while the children march to it. Then change to something in three-four time and they will find that it spoils the marching, but is just fitted for dancing movements. So they will learn to recognize one form as the marching movement and the other form as the dancing movement. As they become more expert in this they can get considerable fun in unexpected changes from marching to dancing, or vice versa.

Then they can compare the two forms of measure in lines of poetry. Take for illustration the most familiar passages, e. g. :

- |            |  |
|------------|--|
| 2 pulse. — | “Baa, baa, black sheep, have you any wool?<br>Yes, sir, yes, sir, three bags full.”            |
| 3 pulse. — | “Old Mother Hubbard, she went to the cupboard<br>To get her poor doggie a bone.”               |
| 2 pulse. — | “Sing a song of sixpence, a pocket full of rye;<br>Four and twenty blackbirds baked in a pie.” |
| 3 pulse. — | “I love little pussy her coat is so warm,<br>And if I don’t hurt her, she’ll do me no harm.”   |

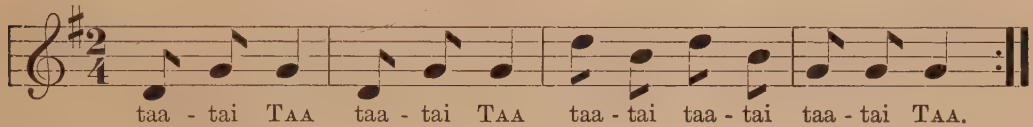
The children should also frequently listen to short selections of music, played or sung, and tell promptly whether the movement is in twos or in threes. By



way of change they may describe it as march-music or dance-music.

**NAMING THE PULSES.** Swing the pendulum to a rather slow movement and to each swing sing distinctly the time name, TAA. The children imitate. Then shorten the pendulum and let them sing the name to the more rapid movement. By way of recreation, frequently introduce the familiar pendulum songs. The exercise may be varied by sometimes singing to the clock-metronome.

**HALF-PULSES.** Swing the pendulum slowly and laa twice to each swing.



**QUARTER-PULSES.** When the children are quite familiar with the half-pulse movement and can sing it rapidly with ease, swing the pendulum very slowly and sing la four times to the swing. The name of the pulse is now tāfātēfē. The children should pronounce the name very

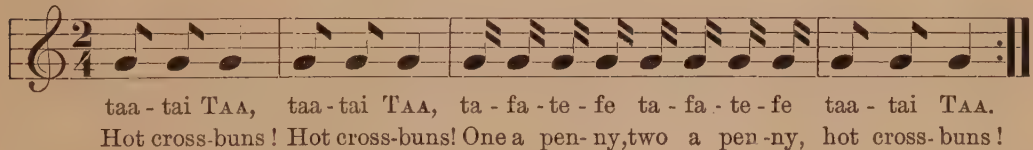
When the children have got the idea, sing the name "taatai" to each swing. Take it to different rates of movement.

**NOTE.**—In singing or speaking the name be careful that the two syllables are equal in duration, so that whenever we pronounce the name we get the correct time.

Let the pendulum swing while the children sing TAA to the forward swing and taatai to the backward movement. Again they can sing taatai to the forward movement and TAA to the return swing. They can now clap their hands and "taa-tai" their familiar bugle-call:

slowly at first, until they can articulate it easily, and then they may begin to quicken the movement, which will give them considerable amusement.

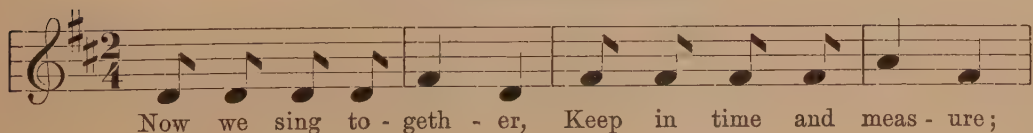
They can now taatai the time and intone the words of the following street cry:

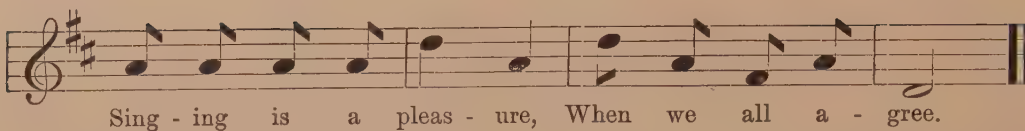


**PROLONGED TONES.** When a tone is held for two pulses it is called TAA-AA, and for a three-pulse tone the name will be TAA-AA-AA. Show the children that these prolonged tones are usually found at the close of the music, or at other resting places, which are called ca-

dences. Always let them hear these cadence tones well sustained, that they may learn to avoid a slipshod habit which is very common among older people. The following melody will give them an idea of the cadence or close:—

### NOW WE SING TOGETHER.





First, la the tune; then taatai it, and then sing the words. Here is another form of words to the same music, which is more likely to appeal to the boys:

Ever do the right, boys,  
Turning to the light, boys,  
Keeping honor bright, boys,  
As you journey on.

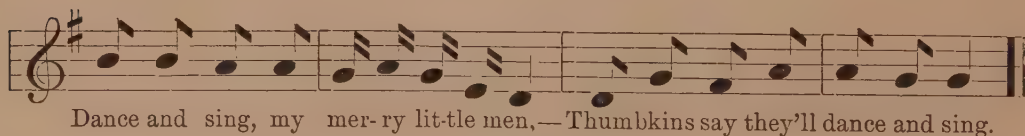
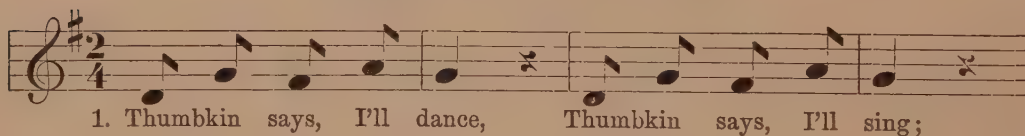
The purpose of this work is to develop the soul of music in the child and to this end we cultivate the ear and the faculty of song. But we must not forget that the children are also to express themselves musically through the hands; some attention must be given to that even in these early years, and a few hints here may help the mother to prepare the way for the music teacher in the next stage.

**TO CULTIVATE THE SENSE OF TOUCH IN THE FINGERS.** The finer muscles of the fingers are comparatively late in maturing, and we must not expect much control of them in the average child before seven or eight years of age. But much useful preparatory work may be done by simple finger plays. Even the clapping exercises may be so

used as to develop a more delicate sense of touch in the fingers. At first the children clap with a heavy movement, palm to palm. Then they get the habit of more softly clapping the fingers of one hand upon the palm of the other. From this they may go on to the tapping of the finger tips upon the palm and the exercise is now more a matter of gentle pressure than of sound. The fingers of each hand may be made more sensitive by this drill.

Then there are the finger plays which serve to develop finger consciousness. Let the children sing the following kindergarten song, holding up the fingers of each hand as they are mentioned and letting them bend and crook to the rhythm of the music.

### THUMBKIN SAYS, I'LL DANCE.

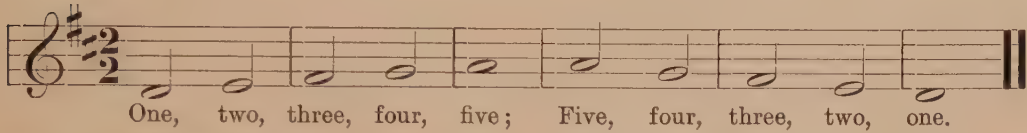


2. Pointer says, I'll dance, etc.
3. Tall man says, I'll dance, etc.
4. Ring man says, I'll dance, etc.
5. Little man says, I'll dance, etc.
6. All the men say they'll dance, etc.

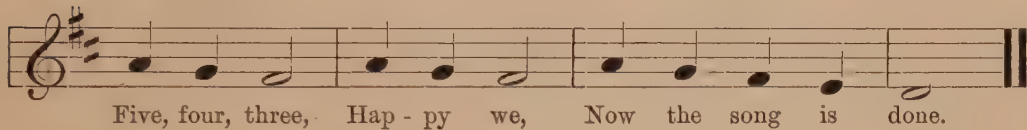
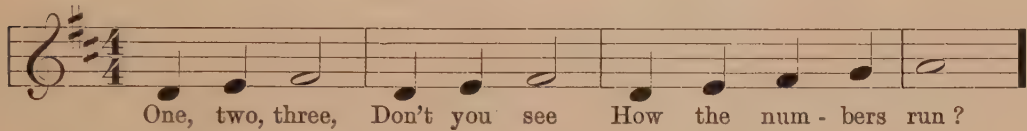


THE FINGER PIANO. Another way to bring the fingers under control of the will and to develop a separate individuality in each is to let the five fingers represent a finger piano. Take first the right hand and lay it flat upon the table.

Then with the index finger of the left hand touch each finger nail of the right hand while counting, "One, two, three, four, five; Five, four, three, two, one." Take it next as a singing exercise:—



From this it will be a natural development to pick out little tunes on the fingers, e. g.:—



Then the fingers of the left hand can be used as a piano and the exercises can be duplicated upon it. The left hand is likely to give more trouble, especially as the counting goes in opposite directions. It is too much to expect the little children to think of both hands at once. But they can do one simple exercise in sympathetic action of the two hands. Let them place the finger tips of the two hands together, noticing how one hand answers to the other. Then with a slow but distinct movement they separate and join the thumbs while counting "One, one, one." Next the index fingers part and join three times while the children count, "Two, two, two," and so with the other fingers. These movements will necessarily be slow at first, but as the fingers come better under control the movements may be gradually quickened. Whatever form the finger exercises may

take keep in mind the main purpose — to fix the attention upon the fingers and to develop in each of them a voluntary activity. The value of this will be appreciated by the teacher when the child takes up piano technic.

SONGS WITH ACTION. It is natural for children to accompany their songs with dramatic action and, being natural, it has its educational value. But anything like vigorous action while singing is to be avoided. Many of the gymnastic songs are objectionable, and even dangerous, because they necessitate labored breathing and throat strain. It is well to perform gymnastics to music, but this should be played on the piano.

There are however many songs which can be illustrated by gentle movements that help the singer and add interest to the song. These little dramatic songs may be regarded as the children's opera.

Sometimes bright little song-plays are needed for awakening purposes when the children are dull; but quite as often soothing songs are needed to tone down nervous excitement. As a specimen of the latter kind take:—

### THE BIRDIE'S LULLABY.



1. Close be-neath thy moth - er's wing, Bird - ie, lay thy lit - tle head,
2. Nes - tle, nes - tle gent - ly down, Close thine eyes to sleep, my dear,

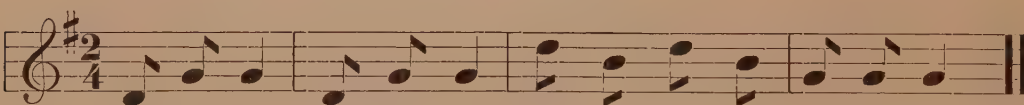


I will watch thy slum - bers light, I will guard thy down - y bed.  
Safe with-in our Fa - ther's love You and I have nought to fear.

This makes a beautiful little play. The children stand about as trees in a grove. They softly hum through the tune at the same time gently waving their arms to the rhythm of the music, to give the idea of the wind murmuring through the trees. Under one of the trees a child represents the mother bird with a smaller child resting his head in her lap. When the tune has been hummed through by the tree-children the mother bird sings the first

verse of the song, at the close of which the trees murmur the last strain as an interlude.

The little mother then sings the second verse, after which the trees again take up the refrain and repeat it more and more softly till the music dies away into silence, while the baby sleeps. After a short interval of silence the baby is awakened with a bright little song and clapping of hands:



Now wake up! Now wake up! Lit - tle bird - ie, now wake up!

It has often been observed that children who have had this kind of training sing and play with good expression.

This introductory part has been prepared with special reference to the mother's work. It is in infancy and early childhood that this preparatory work should be done. It can never be as completely successful if left to a later period of life.

The child who has received this home training will be well prepared to take up

regular lessons with the teacher and will make good progress without the usual drudgery. But unfortunately both for teacher and child most of the pupils come without this preparation. In that case the teacher must do the best she can to embody these first principles in the lessons, although the golden opportunity has passed away. At any rate she should have an intelligent appreciation of the work which belongs to the nursery period.



*Handwriting:*  
 The Festival Music...  
 Chamber " "  
 Keyboard " "  
 Vocal  
 Instrumental  
 Songs by birds

## PART II.

### FOR THE CLASS ROOM.

#### LESSON I.

When the new class is assembled, get the children interested in a cheerful conversation about music. They are here to learn to sing or to play and to perform music; to hear the best kind of music; and also to learn about the people who have made this music. We call these musicians, because they know a great deal about music. Ask questions about different kinds of music. These questions will bring an uncertain lot of answers, but any answer that contains truth, little or much, should be accepted, and valuable truth will be secured from the variety of answers. Almost all people enjoy hearing music, and there are many animals that also like to hear it. Some kinds of birds are fond of music and will sing fragments of tunes that they have learned. Horses like to hear bands and military music, and they can be trained to keep step to it. Ask the children if they would like to march to music.

Play a simple march with strong accents on counts One and Three, and light accents on Two and Four. Be sure that the left foot steps to the strong accents. Do not play too fast; the Metronome can be placed at from 92 to 100, the latter being quite fast enough.

Then ask them if they like to sing and find out what tunes they know. From

the list of tunes the children give select the one most generally known and let the class sing it.

Ask what instrument they like to hear best: the piano, organ, violin, flute, cornet, or what other? Music is a natural expression of joy and happiness. To sing or play well for our friends is one of the most charming and beautiful ways of giving them pleasure. This is why God has made music such a joyously beautiful art, for social pleasures are those we enjoy with other people.

Let the children learn by heart the following motto:

“Music, the best gift of God to man: the only art of heaven given to earth; the only art of earth we take to heaven.”

Is music for the ears or for the eyes? Where do we hear music? At the school, on the street, in our homes, at concerts, or in church. When we are in the fields, or in a forest, what kinds of music do we hear? What are the names of some of the song birds? Which is the sweetest singer, the street sparrow, the robin, or the mocking-bird? Classes in the North will be acquainted with the robin, those in the South with the mocking-bird: therefore the teacher will ask about whichever bird is familiar to the class.

#### LESSON II.

Learn a new song from the book. See Rote Songs, No. 1.

Observe that the Rote Songs are not

placed in progressive order, but so as to give variety of sentiment. It is not necessary for them to be taken in the order

given. In teaching them, the teacher should sing the first verse several times alone, or the children may join in the tune without the words. After doing so three or more times, sing one line of the verse, and ask the class to listen attentively to the words, and after singing the same words once or twice more, ask the class to sing them, and so on until all the first verse is learned with its music. The other verses can be learned at subsequent lessons. Be sure that the children sing softly, easily, sweetly, never in a loud and harsh manner. Watch the expression on their faces, and see if they are putting too much muscular exertion in their efforts at singing. The meaning

of the words in each song learned should be explained. A few questions as to what the children think the words mean will soon show the necessity of this. Do not sing too slowly.

Call attention to the babbling of running water; the hum of insects; the whistling of wind, and its moaning about the house on a cold and windy night; the whispering and rustling of leaves on bushes and trees, and the singing of wild birds. Such sounds are called "The Music of Nature." It is music that mankind has nothing to do with making, but it is well to learn to listen to it, for it will give us much interest all through our lives.

### LESSON III.

We have learned that the birds, flowers, stars, and everything in nature, praises God, so we should sing songs of thankfulness and play joyful music to Him. "Only the best we can do is good enough for Him and His." Have the class learn this sentence.

Let us give thanks to God in a song of thanksgiving and praise. Sing No. 11 of the Rote Songs. As first impressions are so important, much attention must be given to the worthy uses of music, and to its Divine origin.

There is a natural tendency among children to do things. Both Psychology and Pedagogy teach that this is right, for we really know only that which we do. The tendency of many piano pupils is to recognise the name of a note on the page and then to put down the correct digital, doing it mentally and mechanically, but not feeling it as a necessary part of a musical effect already formed in the mind. Unless there is special training in singing until thinking music as song has become a fixed habit, piano pupils

will not perform music from the inner musical feeling, but do it in a mechanical way. All great pianists make their instruments *sing* the melodies, and the accompaniments and harmonies are conceived either vocally or orchestrally. Performers on the violin are obliged to feel and conceive their tones and effects in advance of delivery. The best performers think their accompaniments and harmonies orchestrally as well as vocally.

The music pupil needs to have his first musical experiences in singing, and he must continue to sing long enough to fix firmly in his mind the habit of thinking music song-wise, and when playing an instrument he is to make it *sing* the musical effects that he feels, his fingers taking the place of the vocal chords of the throat. All this calls for a thorough training of the ear in the development of the inner musical consciousness, and this is fully provided for by the method here set forth.

In almost every class there are children who have never tried to sing, and such



children generally come from families where there is little or no singing in the home life. Children from unmusical families sometimes sing on a monotone, or with an imperfect approach to the true tones, but the singing exercises here given will gradually correct this fault. In

some cases it is well to take such a pupil privately after the lessons, and help him to recognize when his voice is in tune with the piano and the teacher's voice. At this point of advancement teach the class one or more verses of "Now the sun is sinking." (See Rote Songs, No. 9.)

#### LESSON IV.

Doubtless there will be teachers using this method who have never given special attention to vocal music. These can do satisfactory work if they will practise singing the exercises privately until they can sing them with confidence and certainty, and since the teacher must give a pattern and model for the children to imitate, the necessity of sufficient practice is evident. In some cases the teacher will doubtless have a vocal friend who will be willing to assist in this part of the work.

In all the singing exercises found in the following pages, the pupil must first have a mental conception of the tone as to pitch and quality, and then make his voice reproduce what he already has in mind. The Scale Charts should be used freely for the purpose of forming in the minds of the pupils the habit of mentally seeing each tone to be sung at a certain place on the "Modulator." This is very important. The Hand Signs will be found of great practical value for this purpose, for the form of the hand sign pictures the mental effect of the tone. Recognizing the character of each scale tone is one of the most effectual helps, for every tone that the pupil sings or plays is an expression of a distinct musical emotion that he really feels. It is ear training from the artist's standpoint. The teacher will find in all these devices a means of fixing in the pupil's mind the

habit of first thinking and feeling the tone before singing or playing it, and of always giving out musical effects from the vocal standpoint.

The above remarks apply to the exercises that require study and mental effort. But much time should be given to Rote Singing, especially for the first half year. Good Rote Singing develops musical feeling both for tune and rhythm.

At each session of the class there should be marching to music. For this purpose a few practical marches will be found at the back of the book, and also a few marching songs. These with the Action Songs, if used faithfully, will develop the inner feeling for rhythm, which is the most vital element in music. The tempo should not be faster than from 92 to 100 by the Metronome. Any good march will do, but it should not contain time complications. Gymnastic steps, and clapping of hands can be used with music either in double or triple time.

Biographical Sketches may be introduced early in the course, and after reading about a composer, one or more of his compositions should be played. Suitable selections will be found at the back of the book. These pieces should be played often enough for the pupils to recognize them by ear quickly. The development of a refined taste has been considered in the selection of this set of pieces.

## LESSON V.

When we use the word "pitch" we mean the highness, or lowness of tones: the difference between the sounds produced towards the right hand on the piano key-board, and those on the left. Our first and chief work will be to teach the *relation* of sounds in a tune to what is called the keytone of that tune. At present no attention will be given to teaching *absolute* pitch of tones.

Everything in tune depends upon the recognition of a governing, or key-tone, also called the Tonic, Doh, or One, from which all other tones measure their places. The teacher will give the keytone for the class before singing any exercise, and the class sing it in an easy and full voice, but not using any undue force or stress. Confirm the key in the musical feeling of the children by playing the desired prelude found on page 122. The Modulator represents the keytone with its six related tones as they are commonly used. The class will sing them by first learning to perceive their mental effects, and *not* by noticing their distance from each other, or how high or low they seem. Each of our friends has a disposition and character that we recognize as the real self in him, and it is similarly true that each tone of the scale has a certain character of its own, and produces a feeling different from that produced by any other tone.

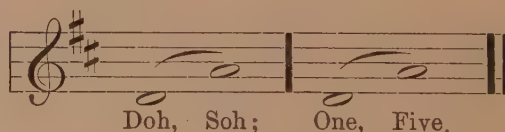
The teacher should never sing *with* the class, but sing *to* it a brief pattern in a soft, clear voice. The class should first *listen well* to the pattern, and then imitate it as accurately as possible. "He who listens best, sings best." When it is the turn of the class to sing, let them sing the tone or tones firmly, yet softly, with confidence rather than loudness, and hold the tone as long as the teacher desires. Remember, however, that children cannot

hold a tone as long as adults. After a few trials of the pattern by imitation, point it out on the Modulator, first singing it again, pointing while singing, and going slowly: then have the class sing while the teacher points out each tone, being sure to point a little in advance of the singing so as to give the pupils time to think the mental effect of the new tone while still singing the old.

To fix the sense of key in the pupils' minds, and to enable them to feel sure of the tone expected, always play the prelude in the key selected, and repeat the key-tone two or three times at the end, not too loudly, then have them sing it. The chief corner-stone of musical art is Tonality, the sense of key relationship, therefore do not feel that it is time and labor wasted to play the prelude for each change of key. The teacher can play in flats from any of the examples after a little practise. Do not mention the change of key to the class.

## Exercise 1.

In this exercise after playing the prelude in D, the teacher strikes softly the D above middle C on the piano, and asks the children to sing it. When singing this exercise, the teacher while giving the pattern, and the children when imitating it should use the broad Italian ah, the *a* sounded as in father. Then sing the name Doh. The teacher again sings the keytone, followed in the same breath by the fifth above (A). The class imitates it after hearing the pattern two or three times. Then give its name, Soh. Here is the exercise in notation:


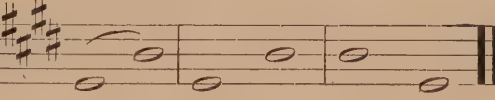




**Exercise 2.**

The teacher takes a new keytone, and asks the class to sing it to Doh, and immediately, with the same breath, to sing Soh; then the teacher sings Doh, and the class sings its Soh. Again the teacher sings Soh, and the class sings its

Doh, doing this in the following keys: middle C, E, D, and F.

First play the required prelude for each key, then sing the exercise two or three times.

Key of C.				Key of E.					
									
Class.	T.	Cl.	T.	Cl.	Class.	T.	Cl.	T.	Cl.
Key of D.				Key of F.					
									
Class.	T.	Cl.	T.	Cl.	Cl.	T.	Cl.	T.	Cl.

It will be well to require the children to sing the same tones to the words One and Five. Explain that "five" is used because the tone is five steps above the One, or Doh; that Five is but another name for Soh, and One is but another name for Doh. *Caution.* Do not neglect to play the prelude for establishing the tonality of each key.

Having sung the exercise as above directed, next point them out on the Modulator for the class to sing, and lastly

with the Manual Signs. Observe that the Doh is shown by the firmly closed fist, and Soh by the open hand extended, with the thumb erect, (see page 109). Close the singing exercise with a rote song. There should be a marching and an exercise song at each session of the class, not forgetting to play one or more of the classical pieces for the necessary cultivation of taste, and for making the class familiar with the best music from the masters.

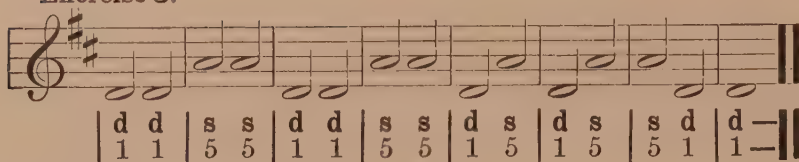
**LESSON VI.**

Although the text is divided into lessons, there is no fixed amount of these exercises to be given at any one lesson, and there is no particular order which they are to follow. Change whenever the class begins to lose interest, even if the work does not seem completed, for it may be taken up again later. A little of each form of the material given should appear in every session of the class. This will embrace Rote Songs and technical or sight singing exercises, ac-

tion exercises, marching, reading biography, playing the classical selections, and asking questions as found in the book. No two classes will be taught the same, the teacher being governed by the necessities of the moment, and by the mental and musical ability of the class. If there is a very dull pupil, he should be given private help between lessons. The following exercise on the tones already sung will serve to give him confidence.



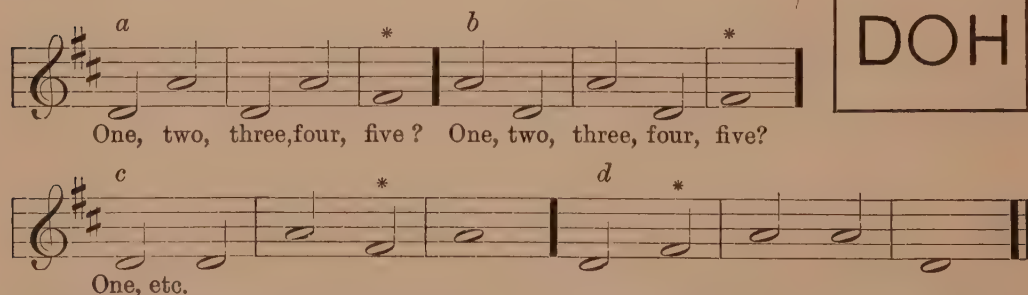
## Exercise 3.



When this has been well practised, change the exercise to the key of F. The notes will now be F and C', but they are still named Doh and Soh, or One and Five.

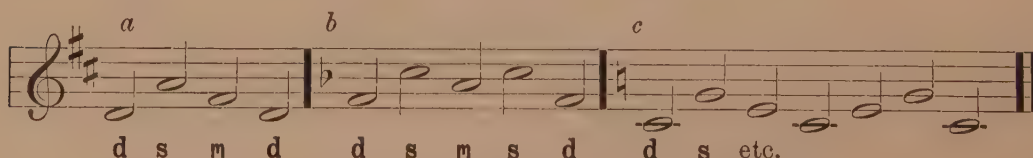
## Exercise 4.

In this exercise the teacher sings Doh and Soh, and then gives a new tone that he himself knows to be the third of the scale, Me, but he sings it as Ah. The class are to imitate this new pattern until they give the new tone correctly. Then ask the class to listen for this new tone. Sing but a phrase at a time while they listen and tell on what number the new tone is sounded. If they fail to give a correct answer, sound the keytone again and repeat the phrase.



These ear exercises may be given in different keys; but with every change of key let the new keytone be well impressed upon the ear, since the tones cannot produce their proper effect until the sense of key has been established.

When the children have discovered the calm, peaceful effect of the new tone, show its appropriate handsign — the open hand with palm downward, as if held in benediction — and then gently sing its name — Me.



SOH

ME

DOH

Let the class now sing the examples above from the handsigns, and afterwards from the Modulator, singing slowly, two beats to each tone.

## Exercise 5.

Point the following examples upon the modulator, moving slowly so that the children may realize each tone before they sing it. Then let them repeat the exercise from the manual signs, and lastly from their books.



## LESSON VIII.

A tone which vibrates twice as fast, or twice as slow, as some other tone sounds so like that other tone and blends so perfectly with it that they are considered as the same tone and receive the same name, the change of pitch being the only difference between them. Thus every sound has its repetition above and below, eight tones apart, such repetitions being called "Octaves" one to the other. For the upper octave we use the figure 1 against the upper part of the initial letter, as (**d'**) (**s'**), and for the lower octave the figure 1 placed against the lower part of the letter as (**d<sub>1</sub>**) (**s<sub>1</sub>**).

The manual sign for the upper octave is given by raising the hand, and for the lower octave by lowering it.

After playing the prelude in D flat, the teacher sings the following pattern:

pupils sing it with the manual signs.  Let the pupils sing it with the manual signs. Be sure

that the **d'** is sung without special effort or contortions of the facial muscles. Change the keytone to middle C, and again to D or E flat, being sure to play the corresponding prelude, requiring the class to sing both by Manual signs and on the Modulator. The upper octave should be given in a clear, flute-like tone, and not loudly, especially when singing it in the key of E flat.

In no case are the pupils to sing from the standard notation — that is, from the regular notes. They sing, however, in all the other styles heretofore indicated. It is very necessary that the key be changed often, each new exercise being taken in a changed key after the proper prelude has been played. The reason for the frequent change of key is to prevent establishing in the pupils' minds the so-called "Absolute Pitch," and to fix in its place, the relation of tones to their keytone, the so-called "Relative Pitch." This is the keystone and foundation of modern music, and it is the only way to secure prompt and accurate sight singing.

The class should sing from blackboard the following exercises, after they have first sung them slowly from the teacher's pointing on the Modulator. The same tones are given in the standard notation to make clear to the teacher exactly what is to be sung.

## Exercise 8.

D<sup>1</sup>

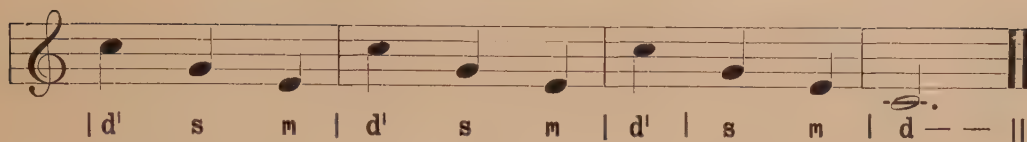
SOH

ME

DOH

S<sub>1</sub>

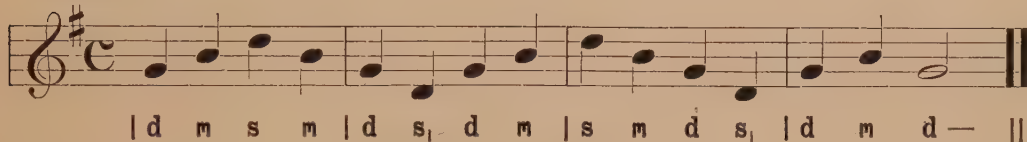




Exercise 9.



Exercise 10.



If the class finds any of the above notes difficult to sing correctly, call to mind the mental effect belonging to each.

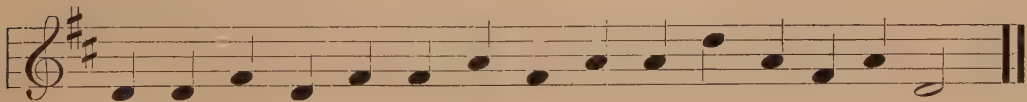
If they still fail to get the right tone, the teacher should give the pattern for them to imitate.

### LESSON IX.

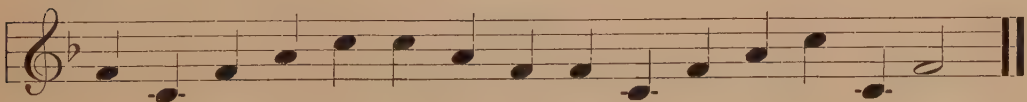
The children will enjoy singing the following exercises. First point them out on the modulator, then sing them from the manual signs, going slowly, and lastly let the class sing them from the book. It will spur emulation to let one of the best singers do an exercise alone, another child next, and so on. If any

child fails to sing correctly, especially the higher tones, give him practice by himself out of the class hour. Do not call upon a poor singer to sing alone before the class; not every one who desires to do so can do it successfully. *Never plan a failure.*

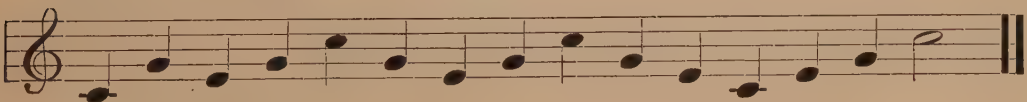
Exercise 11. Doh is D.



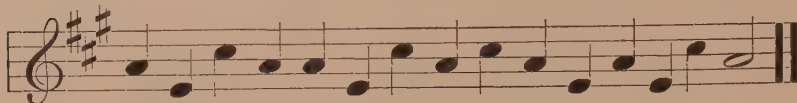
Exercise 12. Doh is F



Exercise 13. Doh is C.



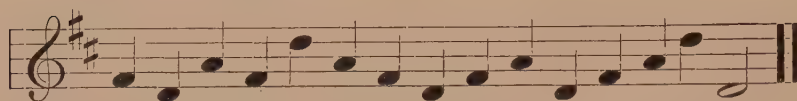
## Exercise 14. Doh is A.



## Exercise 15. Doh is G.



## Exercise 16. Doh is D.



For further exercises all the foregoing can be sung backwards from the Modulator and hand signs.

Every new idea needs to be presented in several different ways for the purpose of keeping the pupil interested. Also, one child will understand it when presented in one way, while another child more fully comprehends it when it is presented differently. It is to be remembered that advancement can be no faster than the time taken to make a fixed habit out of each new idea. Children also enjoy the familiar, and this can be used to their advantage by frequent reviews, which must also be new views. When reviewing use the numeral names, one for **d**, five for **s**, three for **m**, and eight for **d'**. Meantime keep up the rote singing and marching, both of which are very important.

## LESSON X.

Children are fond of colors, and they enjoy "doing things." The color scheme makes a practical use of these inborn tendencies. There is a natural relation between the tones sung and the colors selected to represent them. Notice that the colors of the rainbow are used for the tones of the scale. In accordance with this, Red is used for Doh, Blue for Soh, and Yellow for Me. For the high Doh, the upper half of the red disc will be used, and for the low Soh the lower half of the blue disc. Cut in half a few of the red and blue discs for the above mentioned purpose. For high Doh put the rounded side uppermost, and for the low Soh, put the rounded side downward.

Now substitute the Color Chart\* for the Sol-fa Modulator, and point to the colors while the children sing the Sol-fa names. It

\* The teacher should stick gummed color discs on to the circles and the children can do the same on the corresponding diagram before them. For class pointing it is better to have a larger chart. For further information about the Color Music material to be used in this course, see the advertisement at the end of the book.

## COLOR CHART

RED

BLUE

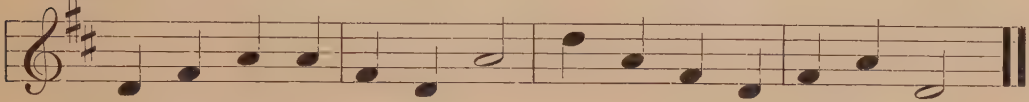
YELLOW

RED

BLUE

will strengthen the tone impression if they make the proper handsign as they sing each tone. When they have done this with the following exercises let them solfa it from blackboard and then repeat it to the open syllable Ah.

Exercise 17. Doh is D.



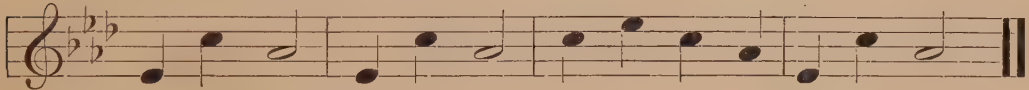
Exercise 18. Doh is G.



Exercise 19. Doh is C.



Exercise 20. Doh is A-flat.



The class can also review Exercises 11 to 16 and point them out on the Color Chart. When they have done this they will find it interesting to make "color-pictures" of the exercises. For this purpose they will need some of the gummed color-notes and a sheet of letter paper, or note paper opened out. Draw six lines about an inch apart lengthwise across the paper,—one line for each exercise. See that the colored discs are placed so that the line runs through their centre. The half-disc for higher Doh stands on the line and the half-disc for lower Soh hangs under it.

The children should be led to notice that some of the tunes range in pitch from *d* to *d'*, while other tunes range

from *s* to *s'*. These are two different types of melody with which they are to become more familiar. When the tune ranges between Doh and its octave musicians call it "authentic," but the children will better understand it as a "Doh-bounded melody." When a tune ranges between Soh and its lower octave it is named "plagal," but the children may call it a "Soh-bounded melody." When they compare the two forms they will see that the Doh-bounded form is more solid and restful, while the Soh-bounded form is more bright and energetic. In reviewing previous exercises let them tell whether the exercise is Doh-bounded or Soh-bounded and listen to its general effect. Remember that these mental effects are important.

## LESSON XI.

In their tune exercises the children first studied the separate tones and then got a general idea of the spirit of the tune. But a melody is something more than a succession of tones. It is an organized structure, consisting of different

groups, or sections, which answer one to another, and so convey a definite meaning to the mind. Two great principles which relate the sections of a tune to one another are *imitation* and *contrast*.



**Exercise 21.**

For an example of imitation the teacher sings Exercise 11, while the class listen to it. First, they are to find out how many groups of tones — or “sections” — there are in the tune. After listening two or three times they will agree that there are four sections in it. Now they listen to hear how the sections are related. They notice that the opening sentence — the theme — is given in the first four tones; that the next four tones imitate this theme on a brighter plane, and that the third group of four tones gives a still brighter imitation of the other two. The fourth section, consisting of the last three tones, brings us back to a solid resting place.

**Exercise 22.**

For an illustration of contrasted movement let the class listen to Exercise 19. Here the tune evidently divides into two equal parts. If they listen to the last four notes of each section they will see that the answer is not by imitation, but by contrast.

Sing Exercise 17 and they will again hear contrasted movement in the endings of the first and second sections.

Now let them examine Exercises 17 and 19 on blackboard and they will see that the bold contrasted movement in each case runs through the entire sections.

See if they can find both imitation and contrast in Exercise 16.

Besides imitation and contrast there is a third factor in music which seems to establish a strong bond of relationship between the different groups, namely, *repetition* or reiteration.

**Exercise 23.**

Repetition of theme. Sing exercise 14 and let the class discover that the theme in the first four tones is repeated in the next four tones.

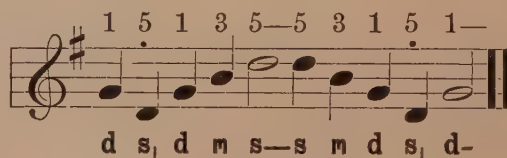
Let them look at Exercise 12 and find where the opening theme is repeated later on in the tune.

Sing Exercise 20 and let them tell by ear how many times the opening theme occurs. This work is analysis from the composer's standpoint.

**Exercise 24.**

Ask the children to bring for the next lesson a tune of their own of the Doh-bounded type. The first attempts should be very simple. They may first point it on the Color Chart and then place out the color discs. They may begin with something short and easy, as — 1, 3, 5, 8 — 8, 5, 3, 1 —. Let them explain how many sections there are in their tune and how the second answers to the first. In their early attempts they should not try more than two sections.

On another occasion let them invent a simple tune form of the Soh-bounded type, e.g.—



By degrees their inventions will show a more extended grasp of melody; but always see that they have a definite idea of what they are doing, and that they can explain the grouping of the tones.

The members of the class are forming the habit of thinking music as *song*, giving an outward expression to an inward thought and feeling. Later they will do this with their fingers on the keyboard instead of using the voice.

While the children are thus cultivating the faculty of thinking tune they are developing the rhythmic feeling by their rote and action songs, by marching, and also by listening to the classic gems from the Masters that should be played at each

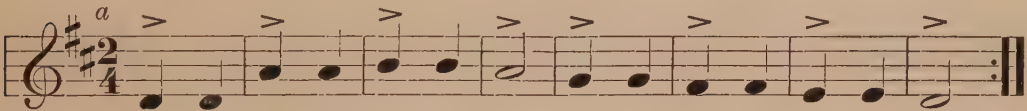
session of the class. It is to be remembered that we cannot express anything unless we have something to express. Furthermore, the stronger and more vig-

orous the feeling, the more certainly and easily will its outward expression be accomplished.

### LESSON XII.

There are but few people who have the rhythmic feeling within them sufficiently strong for musical purposes, therefore much attention must be given to its development. More mistakes are made in time values and in uneven rhythm than from any other cause. A liberal part of each class lesson needs to be devoted to the development of rhythmic expression. The rhythmic exercises given below demand an active rhythmic feeling besides steady thinking to solve the time values and note length problems.

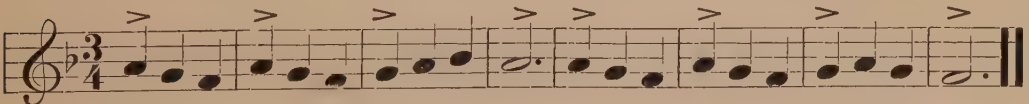
The teacher says to the class, "You may have noticed that in music the tones come to us in successive beats, waves, throbs, or pulsations, and that there is a regular alternation of louder and softer tones. The loud tones we call accented, or emphasized, and the softer tones are unaccented, gently or softly given. These beats can be either slow or fast. Listen while I sing slowly to Laa these two phrases:—



Did any of you notice the louder tones, or accents? I will sing the tunes somewhat faster, while you see if you can notice the accents as before. Now listen again, and while I am singing beat time with your hand,—down for the heavy beats, and up for the light ones. From

one heavy beat to the next we call a *measure*.

I will sing another example where the accents are in a different order from these of the first two tunes. Now listen carefully, and notice how the stronger and weaker tones follow one another in this tune:—



How did these measures differ from the other measures? Listen to all of them again. Yes, the first two examples had one light beat after each heavy one, and the last example two light beats after each heavy one.

I will sing the first tune again while you listen, then you may try to sing it." Repeat this until they sing the tones correctly, and with a good accent, but not allowing too much force on the accent. Practise the same way with the other two

tunes. In written or printed music, an upright line, called a *bar*, is used at the beginning of each measure.

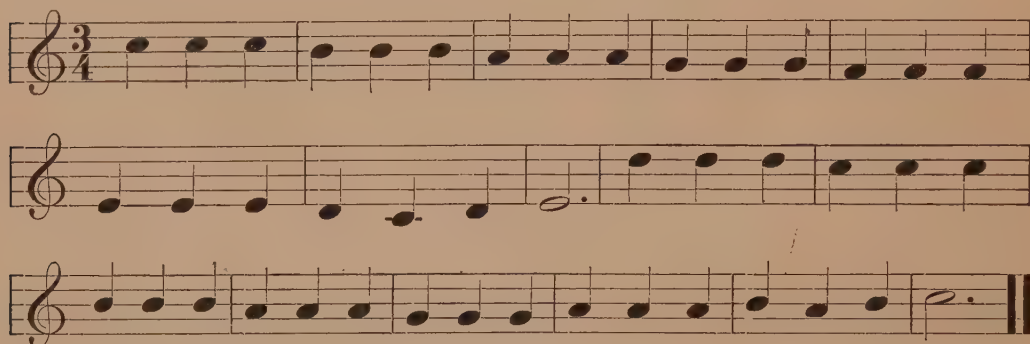
"We will now sing the song, 'Now the sun is sinking,' and you will notice the louder and softer tones." While the class sings it, the teacher can beat time, not

making too much hand motion. "You may sing the first verse very much faster, and while doing it you can notice that the louder and softer tones follow each other just as before, except that the movement is quicker."

### LESSON XIII.

Review the last exercise in the previous lesson. Then the teacher should sing another tune while the children lis-

ten attentively to the louder and softer tones. (Sing to Laa):—



Ask them how many beats, or pulses, there were to the measure in this tune. Now let them listen again and count the stronger accents to find how many measures there are.

"We will now march, and while doing so you may try to find out how the louder and softer tones of the music go. Be seated, and I will play it again, and you may beat the table lightly at the stronger beat or pulse. I will play another march, and you may tap the louder pulse with your foot, being sure to do it in true

time." Play the march again while they keep counting aloud "ONE, two," making the "two" much softer than the "one." For the present say nothing about four counts to the measure. It can be counted as two-pulse time.

Words and poetry have accent; the word GOOD-ness has its first syllable strong, and the second syllable weaker. The word BEAU-tiful also has its first syllable loud, but it has two softer ones. Notice how the accents go in the following verse:—

WHEN the EARly MORN is BREAKing  
IN the EAST with GOLDen RAY,  
THAT'S the TIME to BE aWAKing  
SONGS of WELcome TO the DAY.

Now listen to another verse:—

BEAU-ti-ful MORN-ing, the AU-tumn a-DORN-ing,  
Oc-TO-ber is PLEAS-ant as MAY:  
NUTS we will GA-ther to CHEER wintry WEATH-er;  
a-WAY to the FORests, a-WAY.



As a help to distinguish the strong pulse from the weak one, we will call the strong pulse "Traa" and the weak pulse "Taa." In Exercise 25, we will chant these words evenly as to length, but

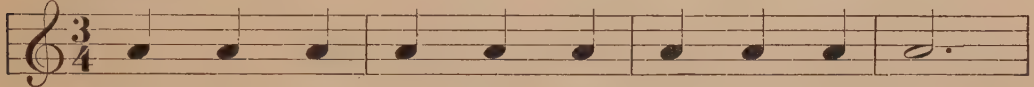
sing the Traa with a heavier accent. When there is a longer tone to be given, the "Tr" or "T" is omitted, and only the "aa" is given, as "Traa-aa."

## Exercise 25.



TRAA TAA TRAA TAA TRAA TAA TRAA-AA, etc.

## Exercise 26.



TRAA TAA TAA TRAA TAA TAA TRAA TAA TAA TRAA-AA-AA



TRAA TAA TAA, etc.

The class should sing these two exercises to the time names while the teacher beats time to the pulses. Then the class may beat time while the teacher sings, and lastly, the children sing and beat time together. When they are accustomed to doing this they can beat time

and sing the time names to any one of the simple rote-songs that they have learned.

In the following exercises sing each exercise twice to the time names, and then twice to Laa. Sing these exercises at the pitch A in the second space.

## Exercise 27.



TRAA TAA TRAA TAA TRAA-AA TRAA-AA TRAA TAA TRAA TAA TRAA-AA-AA-AA.

## Exercise 28.



TRAA TAA TAA TRAA-AA TAA TRAA TAA TAA TRAA-AA-AA.

## LESSON XIV.






Exercises 25 to 28 inclusive should be reviewed in both slow and fast tempos, and especially should they be sung to both the time names and to Laa from Finger Time Signs (see diagram on page 109). After a little time this can be done easily. When beating time

the motion of the hand should be from the elbow and wrist, and free from extravagant action. The pupil must feel the rhythmic beats within himself, and guide the singing by this inner rhythmic sense. The great importance of doing this from an inner feeling needs to be

fully appreciated, and these exercises should be given a liberal amount of practice.

In studying Time, we take the Beat, Pulse or Count instead of the measure as the unit of time. This is in line with the most advanced and logical usage. We have already learned that the pulse is either Traa or Taa, but for the corresponding time *Rest* the time name begins with an S, and the pupils whisper it instead of speaking it. When singing to Laa, they whisper the Laa where the rest

is instead of singing it. By whispering the rest there is of necessity a special effort made to stop off the tone, and this extra effort will produce a good effect upon the pupil's mind, as it compels him to realize that a rest really means *silence*. Here follows the Name Table with the equivalent Staff Notes. It will be noticed that the second half of the beat is designated by tai, and a beat in two parts as either traatai or taatai. (The "tai" is pronounced to rhyme with "Day.")

Whole and Half Beats.	Quarter Beats.	Thirds of Beats, or Triplets.
 = TAA	 = tāfātēfē	 = taataitee
 = TAA-AA	 = taatefe	 = taa-aitee
 = SAA	 = taafe	 = taatai-ee
 = taatai	 = tafatai	 = saataitee
 = TAA-atai	 = safatefe	 = taa-aisee
 = saatai	 = tafatese	 = taasaiee
 = taasai	 = taasefe	 = taasaitee

The tempo for Finger Sign Work will have to be somewhat slow so as give time for the changes of the fingers a little in advance of the next division of a beat. The hand is held directly in front of the teacher both for the time and tone hand signs. Observe that only the back of the hand is seen by the class. For the undivided

pulse the four fingers stand up joined together, the thumb being hidden behind the palm of the hand. When the tone is to be continued beyond the pulse the hand falls sideways until the fingers lie in a horizontal position.

Let the children sing from the teacher's finger signs:

## Exercise 29.



## Exercise 30.



TRAA-AA-AA TAA TRAA-AA-AA-AA

When the pulse is divided into halves (taatai) the fingers are separated two by two. The following exercises will give practise in the half-pulses:—

## Exercise 31.



## Exercise 32.



TRAA

TAATAI

TRAATAI

TAATAI

## Exercise 33.



## Exercise 34.



## Exercise 35.



TRAA-AA SAA

NOTE.—For the silent pulse the fingers are all shut down.

Each exercise should first be “taataid” to the teacher’s finger signs. Then let the class taatai it slowly from the board and without stopping repeat to laa. After this let them taatai and laa it to a brisk movement. It is important to change the tempo frequently.

## LESSON XV.

In reviewing Exercises 29 to 35 aim to get plenty of individual work done. The children listen with greater interest when one of their number is singing an exercise. Besides this, one of the children should be called upon to give the finger signs while the rest of the class sing the time-names.



In the two following exercises divide the class into two equal parts. Let one part sing the first line alone and then let the other part do the second line. When they have each done their own line, let the parts sing the two lines together as a duet. They may repeat, changing the lines.

## Exercise 36.

1st part.

2d part.

## Exercise 37.

1st part.

2d part.

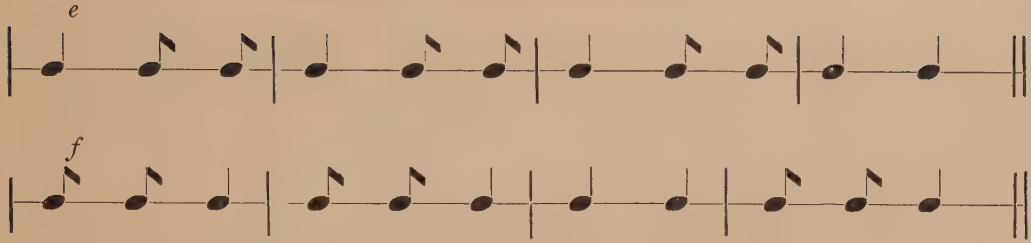
If the children cannot hold the two lines steadily the teacher may for a time sing one line while the class sings the other. As they become more confident they will enjoy quickening the tempo.

The teacher should frequently give ear

exercises in time. Here are a few specimens. Others may be improvised; but be careful not to introduce any difficulties beyond the grade in which the children are working.

*a* *b* *c*

*d*



Another interesting exercise is to let the children sing one of their familiar rote songs, using the time names in place of the words. This is called "taataing in tune." Only those songs which have simple time divisions can be used in this way at present. The class will get fun in taataing the first eight measures of Yankee Doodle in which the constant reiteration of taatai produces a rollicking effect.

By this time the children are getting some idea of the simple forms of musical language both in time and tune. With this preparation they will begin to inter-

pret the strains of music which they hear, and the eye will catch at a glance the meaning of the musical signs which they read. Slow and imperfect readers at sight are almost universal. When it is understood that a good sight-reader has all the music of the world at momentary command, and that in working up a piece to an artistic standard of performance the poor reader has to work many weeks to arrive at the good reader's starting point, the necessity of being a good reader is evident. For rapid and accurate sight reading there must be a sure foundation.

### LESSON XVI.

The children are already interested in the piano. They have heard beautiful music drawn from it by the teacher's playing, and they look forward to the time when they also will be able to produce sweet music from it. If they are to play well upon this instrument it is necessary for them to have some clear ideas of its structure and especially of the keyboard.

First, get a distinct picture of the keyboard in the minds of the children. For this purpose tell them to take a good look at the keyboard and to describe what they see. A long row of white ivory strips extending from one end of the instrument to the other end of it. Back of these white strips is a row of black strips, but these do not lie close together as the white ones do.

These black and white strips are commonly called "keys," but as that name is used for an entirely different thing in

music it would be well if we could use some other name for these strips. When we press them down they produce tones, so we might call them "tone-makers." Some people call them "*digitals*," because they are played upon by the fingers and the Latin name for the finger is *digit*. So if we translate the Latin word "*digitals*" into plain English we may call them fingerets, because they are played upon by the fingers. Whatever name is decided upon, the important point is that the children's attention has been fixed upon the thing itself and they have now a clear idea of the relation between the fingers and the keyboard of the instrument.

Another good look at the keyboard will show the class that the black digitals or fingerets are placed in groups of twos and threes. Let each child first touch all the groups of two, then all the groups of three.

The next thing is to find the group of two which is about the middle of the keyboard. Now let the children place their finger upon the white fingeret which lies between these two black ones. Impress upon them that the sound which the fingeret produces is called D. Let each of them sound and name it. Call upon one of the class to find the next black group of two to the right and sound the D that

lies between them. Ask another child to find the next black group of two that lies to the left of central D and let that D be sounded. In like manner go on until all of the D's have been located and sounded.

The class should now learn the seven letters of the Musical Alphabet. The following diagram will give them a graphic picture of it.



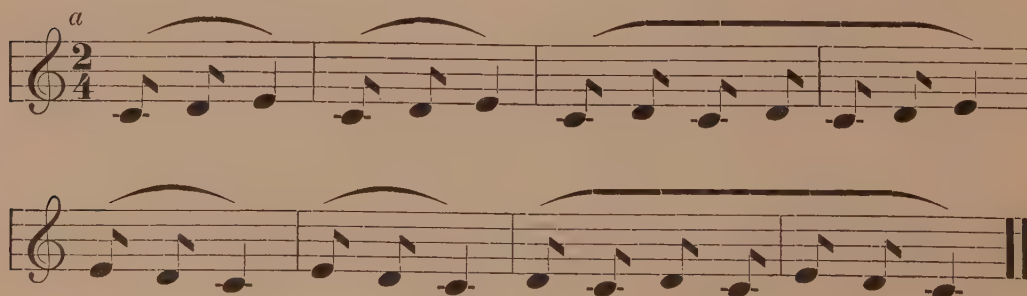
The class will see that the central letter is D, which they have already located upon the keyboard. Ask what letter stands next on the right of D. Let them locate the central E upon the keyboard and sound the tone. They should then find and sound all the higher and lower octaves of E.

Next call their attention to the letter on the left of D. Let them find it upon the keyboard and sound the tone. Tell them that this particular sound is called "Middle C," and it is important to remember its place, because it is the natural dividing place between the higher sounds of the right hand, and the lower sounds of the left hand. Let them find and sound all the other C's upon the keyboard.

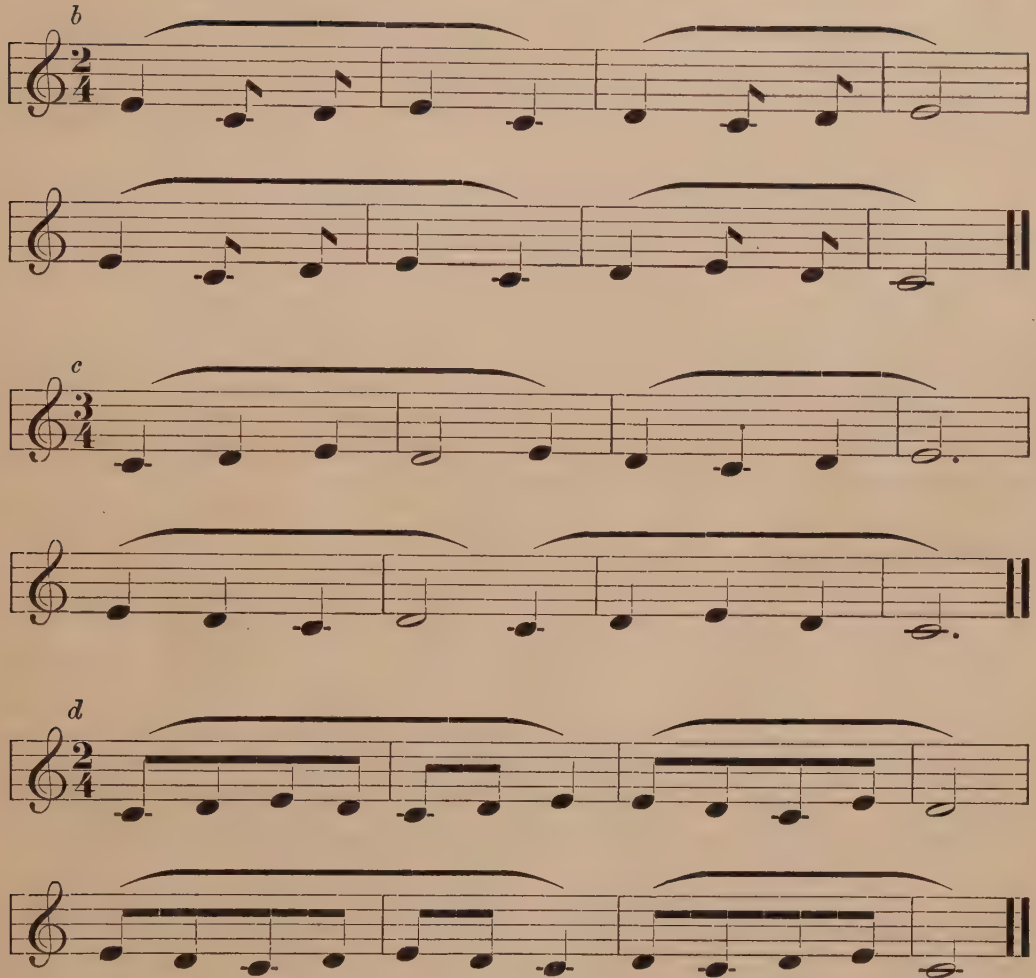
With these three adjacent tones the children can begin to make music upon the piano. Let each try to invent a musical sentence. The simplest form would be C D E, E D C. From that they might proceed to something a little more elaborate, as E D C D E, C D E D C.

Or again, C D C D C D E, E D E D E D C. The children should repeat their melodies in different octaves, above and below. They will also be interested in playing duets or trios, where two or three children play together the same melody, each taking it in a different octave.

The teacher may ask them to listen to some more extended tune-forms, e. g.







In all of these exercises the children should listen for the natural grouping of the tones and observe how the groups or sections answer one to another. Their studies in Lesson XI will have prepared them to listen for *repetition*, *imitation* and *contrast* between the different groups. In the *a* tone-form the class will notice that the chief point of division is half way through the tune. This divides it into two "periods" or main divisions. Now they listen again for the smaller groupings within these two periods. They notice that the repeated upward movement in the first period is contrasted by the repeated downward movement in the

second period. The first period seems to be asking a question which is exactly answered by the second period. The class will need to hear the exercise several times over and to have their attention called to the different groupings before they can realize all of these tune relations, and it will further help them if they sing them.

In the *b* tune-form let them listen until they discover that there are two periods in it; that the opening theme of the first period is repeated in the beginning of the second period, but that the close (the cadence) of the second period is in contrast with the close of the first period.

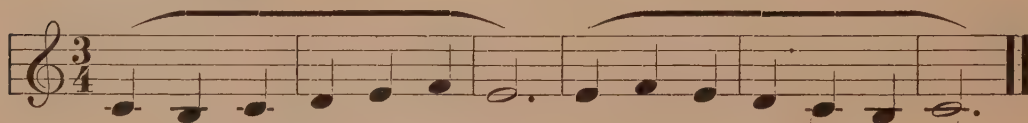
The class will soon notice the opposite movement between the two periods in the flowing movement of the *c* tune-form; but they will probably find the *d*

form too complex for close analysis, although they should listen to it as a tune, to see that considerable melody may be secured even with three tones.

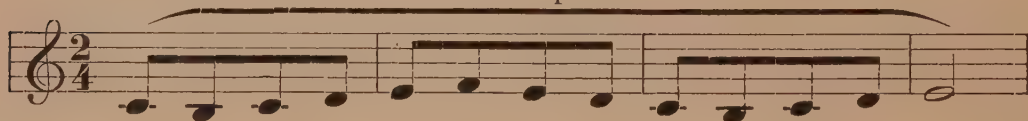
### LESSON XVII.

Following out the plan of locating the letters upon the keyboard, ask the class what letter lies next on the right hand of E on their letter diagram. Let them find the position of central F, sound the tone and then find all the other F's upon the keyboard. Next do the same with B, on the left of middle C. Have all the other B's located and sounded.

We now have five adjacent tones and in our tune-forms there is a wider scope for similar and contrasted movement in the tone groupings. Let the children play this simple exercise and notice how the opening run is answered by the opposite movement:



Then let them take this more extended phrase:—



*Repeat an octave higher.*



They may then play the next melody for imitative phrasing:—

*Repeat in higher 8ve.*



The notes of these exercises are not for the children's use. They should watch while the teacher plays over the exercise and then imitate it.

Play the following example while the

class listen to the waving imitations in the ascending movement of the first period, and the answering downward waving in the second period.



*Repeat an octave higher.*

Also let them listen to the one which follows and notice how the groups follow one another in rising sequence through the first half, and then in falling sequence through the second half of the tune:



In like manner let them add the two remaining letters, G on the right of F, and A on the left of B. When these have been located upon the keyboard and sounded in all their octaves, the class will discover that they have played every white digital, for in every case when they reach the G, next above it comes A again. They may notice also, further to impress the picture of the keyboard upon the mind, that while D stands alone between the two black fingerets, G and A stand

side by side within the enclosure made by the three black ones. The children may be told that these black ones also have names and make their own tones, but we shall learn about them later on.

NOTE.—Of course the work of this and the previous lesson is not meant to be taught continuously to the class. It should be taken up a little at a time and spread over a number of lessons. But it is here put down consecutively, so that the teacher may have a clear and connected idea of the order of its development.

### LESSON XVIII.

The children are now to learn something about the staff and how the notes are located upon it. The most convenient and logical starting point is Middle C. It is called Middle C because it is the middle tone of the Grand Staff of eleven lines, this middle line being left out, except when added lines below the treble staff or above the bass staff are called for. When the pupil learns the Grand Staff instead of the two staves, treble and bass,

there is a certainty in his reading not otherwise attained.

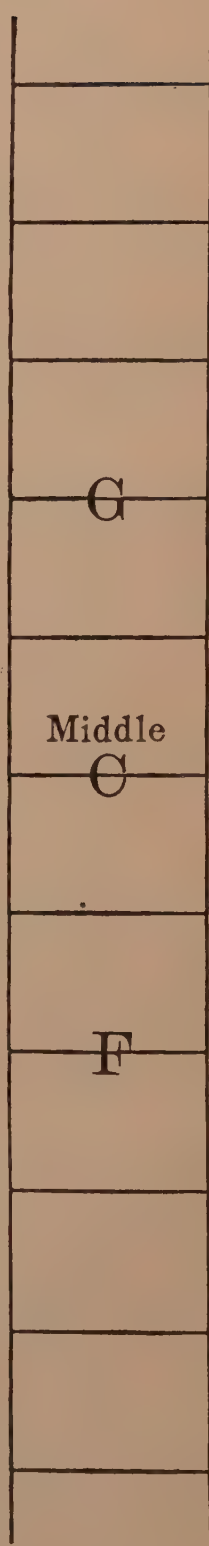
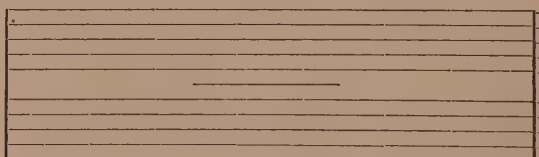
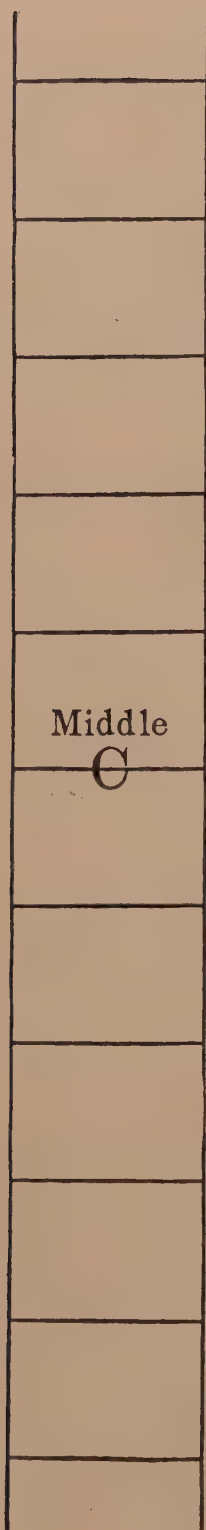
For the purpose of getting enough practice in fixing the places of the letters, many devices will be used in order to hold the interest, and to meet the natural bent of many minds. Some will understand it more fully from one standpoint, and others from another, but all will have a better grasp of the matter when viewed from different sides.



The ladder at the left hand margin represents the Grand Staff. It is to be used to illustrate and help fix the idea of the position of Middle C. Place the little finger of the right hand on the top round of the ladder, and the fourth finger on the round next below, and so on till the thumb is on the fifth round from the top. Then place the thumb of the left hand on the bottom round, the second finger on the next round above, and so on till the fifth is on the fifth round from the bottom. It will be seen at once that there is still an uncovered round lying between the two hands. On this central round write Middle C.

It is most important that the position of Middle C should be firmly fixed in the mind. Next in importance is the position of G, on the second line above Middle C, and the position of F on the second line below Middle C. On the music ladder notes are placed in the spaces as well as on the lines; therefore, if we start at Middle C and count lines and spaces upward, we find that G is on the fifth degree above C, and if we count downward from Middle C we find that F is the fifth degree below it. The position of G is important because the upper five lines take their name from it (G clef), and the position of F is equally important because the lower five lines take their name from that (F clef). The children already know where to locate C, G and F upon the keyboard. The class should be asked questions, so as to make them think, until they fully understand the facts. Remember that skillfully asked questions lead to a better understanding of the subject.

The ladder diagram has been an introductory step to the staff and the class should now be introduced to the grand staff itself.

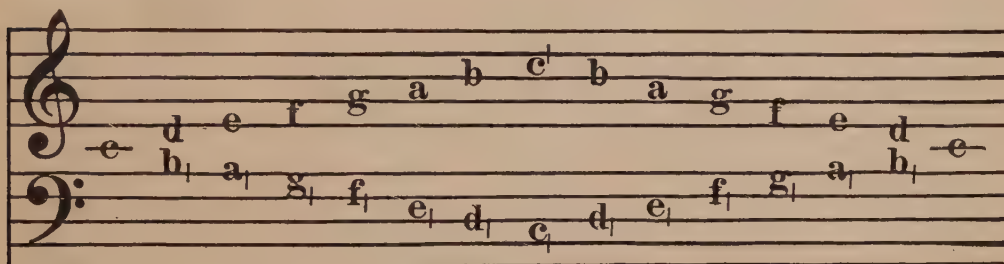


The line of middle C is not always present as the other lines are; it is only placed in position when notes are needed under the upper half, or above the lower half of the staff. Let the class point the place of middle C, G and F upon the grand staff.

When notes are placed on the upper five lines they are intended to be played with the right hand, or to be sung by the voices of women and children. If the notes are placed on the lower five lines they are to be played with the left hand, or to be sung by men's voices. The line of middle C is the meeting place of all voices, since the higher voices can reach down to that and the lower voices can reach up to it.

The children should now learn about the clefs. Explain to them that each of the five line groups has a distinguishing sign placed at its beginning. That which is placed in the upper five lines is called a G Clef (see diagram below). Call the attention of the class to the fact that the circular parts of the sign cross the G line four times. Because it so strongly emphasizes that position it is named the G clef.

Now look at the character which is placed at the beginning of the lower five lines. Observe that its dotted head is right upon the F line and that two other dots enclose that line. This character so strongly marks the position of the F line that it is called the F clef.

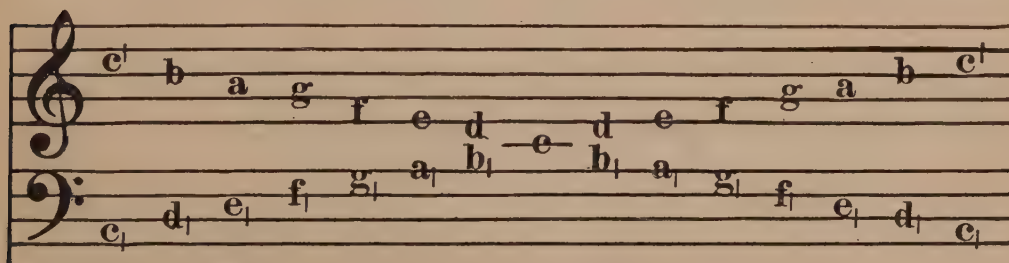


As the children know where the letters belong on the keyboard they can play from C up to the octave C' and down again, using the pointer finger of the right hand and naming the letters as they play the tones. Then they can play with the left hand finger from C down to the octave C<sub>1</sub>, and up again to the middle C.

The Scale. The continuous succes-

sion of tones from C to the octave C' is called a Scale. The children will have no difficulty in remembering the letters in the upward movement, as they follow the alphabetical order. If they find difficulty in reversing the order when coming down the scale show them that the letters spell two words — C' BAG FED C.

The following illustration will also help to impress upon the children's minds



the close relation which the two clefs bear to each other. In the ascending passage they should play the tones belonging to the F clef with the left hand,

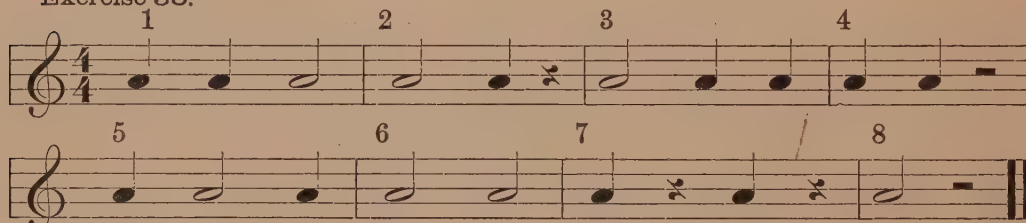
and at the middle C begin playing with the right hand. In the descending passage this order is reversed.

### LESSON XIX.

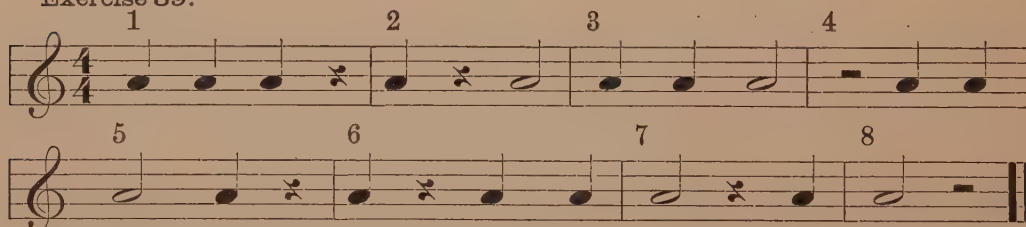
In the following Time Exercises, have the class tap the table lightly with their finger tips, four beats to the measure, while the teacher sings the correct time lengths to La, the class listening. The second time the teacher tells them that there will be a mistake made which they are to find out. Again let them listen for two mistakes, and tell in which measures they are to be found. Then have

the class count aloud, four counts to the measure, while the tones are played on the piano, and when doing it the third time make three mistakes in three measures. Lastly let the teacher count aloud and the class La, whispering the rests. With the following exercises, before the children sing to the time names let them tell in concert the number of counts due to each note and rest.

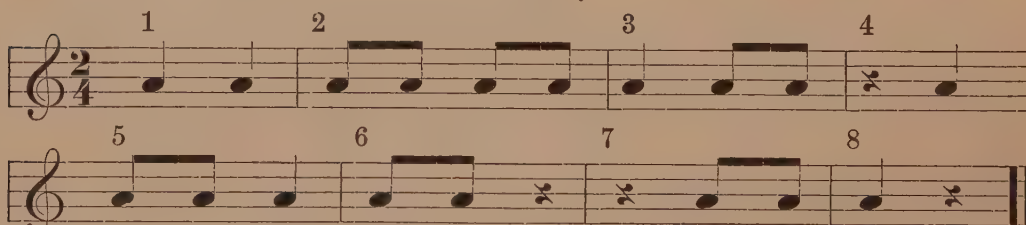
#### Exercise 38.



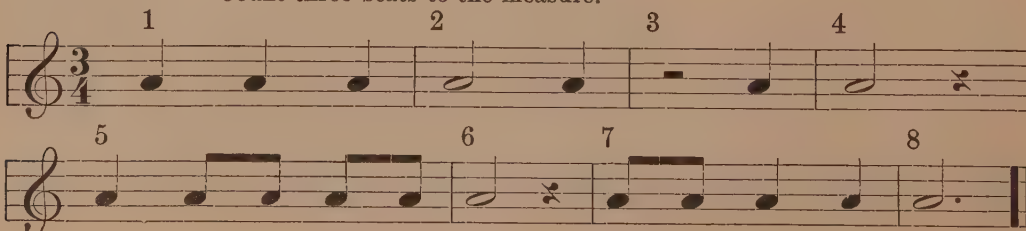
#### Exercise 39.



#### Exercise 40. Count two beats to the measure.



#### Exercise 41. Count three beats to the measure.





By this time the children should have a clear idea of the difference between the two-pulse and three-pulse forms of rhythm, and should be able to tell at once by ear whether the music is moving in "twos" or "threes." Now their attention should be called to another thing in

time movement. So far all of the time exercises have begun with the strong accent. But music often begins with a weak accent. To make this matter clear to the class let them notice the order of accent in the two following examples of poetry:

*a.* TELL me NOT in MOURNful NUMbers  
LIFE is BUT an EMPTy DREAM —

*b.* aWAKE, my SOUL, and WITH the SUN  
thy DAILY COURSE of DUTy RUN.

The children will hear that both of these examples go with a two-pulse movement and yet they do not seem at all alike. After listening again to the two forms the class will be able to tell that the first goes:

STRONG weak, STRONG weak, STRONG weak, STRONG weak,

while the second example goes:

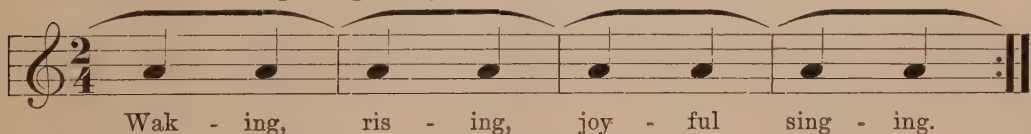
weak STRONG, weak STRONG, weak STRONG, weak STRONG.

The teacher now explains to the class that when the movement begins with the strong accent and goes on in the order of "strong, weak," it is called the "primary" form. When it begins with the light accent and proceeds in the order of "weak, strong," it is said to be in the "secondary" form. So example *a* should

be described as "two-pulse primary" and example *b* as "two-pulse secondary." The terms primary and secondary are purely technical.

Let the class "taatai" and then chant the words of the next two exercises from the blackboard or chart:

**Exercise 42.** Two-pulse, primary form.



**Exercise 43.** Two-pulse, secondary form.



The teacher should next recite some lines of verse to illustrate the primary and secondary forms of the three-pulse movement, e. g.:

BRIGHTest and BEST of the SONS of the MORning, ✕  
DAWN on our DARKness and LEND us thine AID — —

After hearing this two or three times the class might respond by intoning:

STRONG weak weak, STRONG weak weak, STRONG weak weak, STRONG weak (sh).

Again let them listen while the teacher recites :

I LOVE little PUSSy, her COAT is so WARM —, etc.

or for another example :

In SOME way or OTHER the LORD will proVIDE —;  
It MAY not be MY way, it MAY not be THY way  
And YET in his OWN way the LORD will proVIDE —.

When they have listened they should respond with, weak STRONG weak, etc.

Continue with these ear exercises until the children can readily tell whether the movement is in two-pulse or three-pulse, and whether it is in the primary or the secondary form of either. They may also try to find new examples of verse.

Examples of two-pulse, both primary and secondary, are abundant. There are also plenty of illustrations of three-pulse secondary, but three-pulse primary is rare in poetry.

The class should now taatai and intone the next two exercises from the blackboard or chart :

**Exercise 44.** Three-pulse, primary form.

Joy - ful - ly, joy - ful - ly, on - ward we move,

Bound to the land of bright spir - its a - bove.

**Exercise 45.** Three-pulse, secondary form.

The bells are all ring - ing with glad - ness to - day,—

And chil - dren are sing - ing to wel - come the May —.

## LESSON XX.

It is time now for the class to begin to learn what relation the familiar tones Doh, Me and Soh bear to the staff. The sol-fa letter notes are simple and easily understood. The **d** stands for Doh under all circumstances. In like manner

the **m** stands for Me and the **s** for Soh. The same thing is true of the figures. 1, 3 and 5 always represent Doh, Me and Soh. There is no danger of any of these signs being wrongly interpreted, for they are self-explaining. But when we come

to the staff notes there is danger of mental confusion, since all of the tones are represented by round notes and with each change of key the notes of the scale take a different position. Yet the difficulty must be met and overcome.

The all important thing is that the character of the tones themselves must be firmly established in the mind. Taking it for granted that this has been done, the problem now is to know just where the tone signs—the notes—are to be located upon the staff. In singing, the watchword was—remember the Doh. In reading the musical notes let the watchword be—remember the *place* of Doh.

For the present the teacher will tell the class on which line or space the Doh will be found for each new exercise and they must learn to hold that position steadily in mind. When they know the place of the keytone, two or three simple rules will help them to see at a glance the position of the other related tones. Here is the first rule—If Doh comes on a line, then Me and Soh come on the next two lines above it. If Doh is in a space, then Me and Soh occupy the next two spaces above.

To make this clear to the class, the teacher can use the five fingers of the left

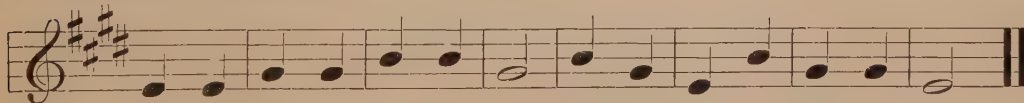
hand for a “hand-staff.” Holding the fingers horizontally before the class, say that Doh comes on the first line (the little finger). Now when you touch that finger they sing Doh. Then touch the next finger above and they recognize that as the Me line, while the one above that calls for Soh. It will help to fix the idea in the children’s mind if they use their own hands for a staff and point the positions while they sing the tones. It is a good plan also to have a large diagram of the staff upon a blackboard or a sheet of cardboard with heavy lines drawn about an inch apart.

Dictate either on the hand-staff or on the large diagram Exercise 44 and then let the children sing it.

But the children must not get a fixed idea that Doh belongs entirely to the first line. The teacher holds up the hand-staff again and this time points in the first space for Doh. The class will now see that Doh, Me and Soh will come in the three adjacent spaces—first, second and third. The teacher can now dictate Exercise 45 from the hand-staff and from the large diagram, after which the children can sing the exercise.

The same plan of development should be followed with Exercises 46 and 47.

**Exercise 44.** Doh is E.



**Exercise 45.** Doh is F.

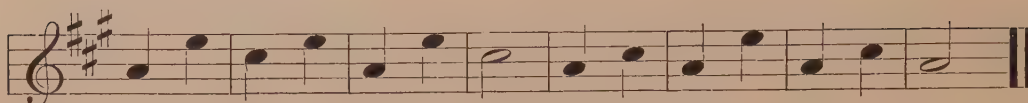


**Exercise 46.** Doh is G.





## Exercise 47. Doh is A.



The second rule to bear in mind is that octaves are always differently placed. So if Doh is on a line, its octave, above or below, will be in a space. Or if Doh is in a space, its octave, higher or lower, will be on a line. And of course, the same is true of Me and Soh. The following ex-

ercises will help the class to grasp this idea. Lead up to each exercise by the use of the hand-staff and large staff diagram. The pointer finger of the right hand can supply the line for middle C when it is required.

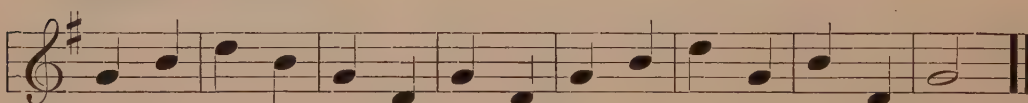
## Exercise 48. Doh is C.



## Exercise 49. Doh is D.



## Exercise 50. Doh is G.



## Exercise 51. Doh is A.

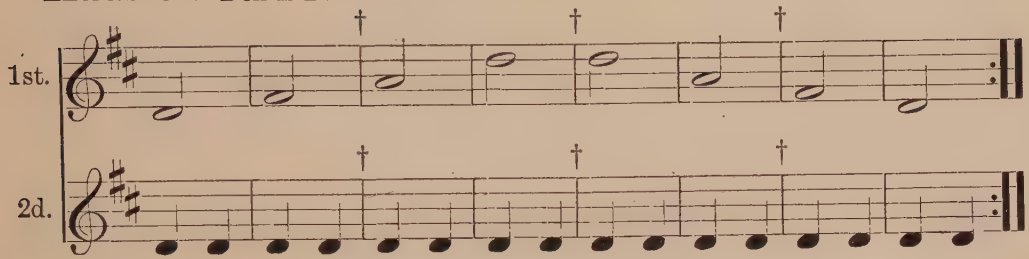


NOTE.—In all of these exercises go slowly so that every member of the class shall have time to think out the problem before singing the required tone. In review work they can take them at a quicker tempo. But always let them “look before they leap.”

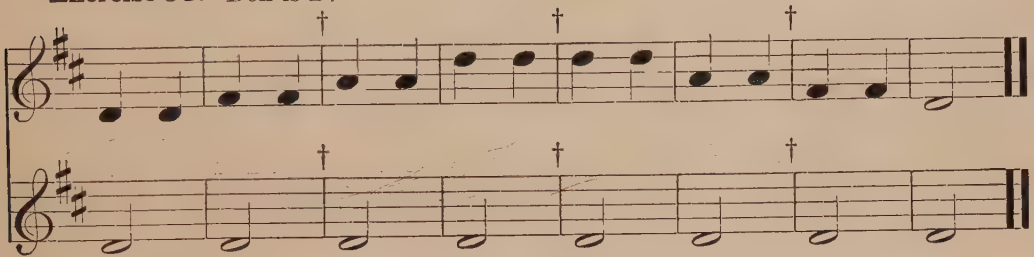
It is at first difficult to sing independently when there are two parts being sung. The simplest form of two-part singing is that in which one set of voices repeatedly takes the same pitch or tone (“Tolling the Bell”) while the other part of the class sing the tune. See Exercises 52 to 55 inclusive. No. 55 gives two

different tones for the lower part. Be careful to secure quiet, easy and sweet tones which blend well together. The daggers show the best places for taking breath. In going over each exercise the second time the children should change parts.

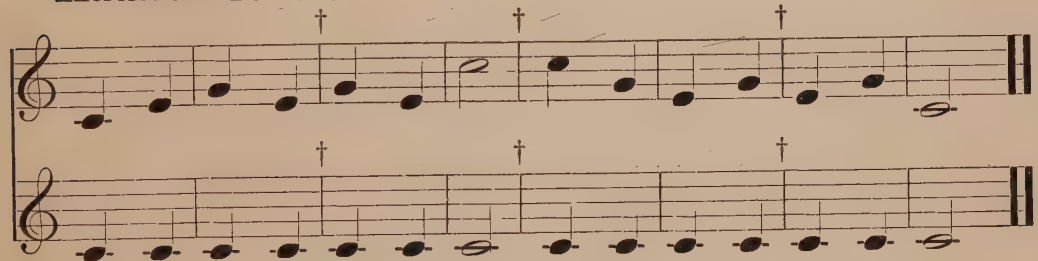
## Exercise 52. Doh is D.



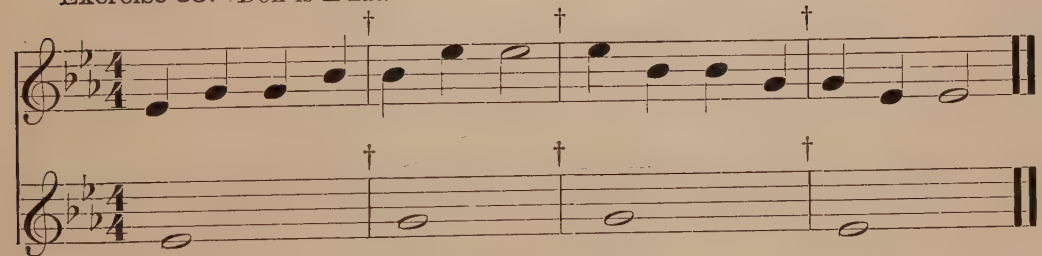
## Exercise 53. Doh is D.



## Exercise 54. Doh is C.



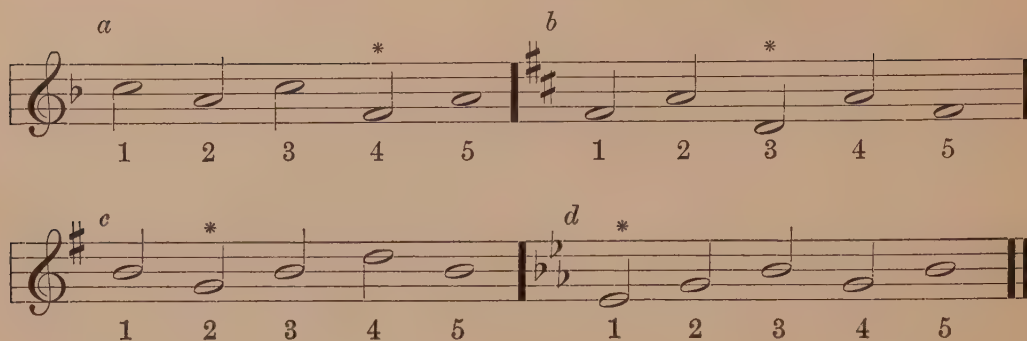
## Exercise 55. Doh is E-flat.



## LESSON XXI.

There are but very few piano pupils who know how to listen to the tones that they play, or to those played by others. The following "Ear-training Exercises" are especially designed to correct this too commonly neglected part of the piano player's education. The teacher will sing the following phrases to the numbers.

The class are to listen and tell on what number the given tone was sung. Before giving the test the teacher should sing the keytone and the class will then sing the prelude |d'—| s m | d—|| to fix the key firmly in mind. In the first set of tests they are to tell in what number they hear the Doh.



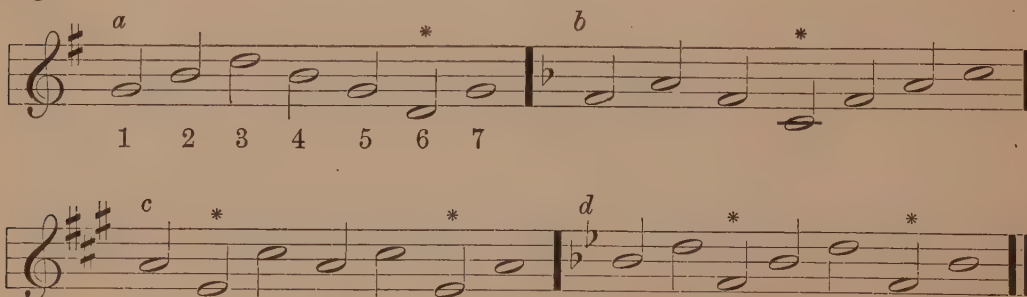
From a given keynote let the class sing this prelude | **d** — | **m s** | **d'** — || and then find the high Doh in the following four tests:



The keynote having been given, the class will sing the prelude | **d s** | **m s** | **d** — || and find Soh in the next set of tests:



Let them sing the prelude | **d s** | **m s** | **d** — || and find low Soh in the following:





They may next listen for the Me after singing the prelude | d m d m | s m d — ||



When the class can readily recognize the desired tone, they should be required to sing the prelude, and then the teacher will sing alone one of its tones to la, being sure to sing in true pitch, and in an easy, gentle tone. It will be necessary to divide the class into groups of two or three, so as to be sure every child feels the responsibility of recognizing the tones for himself. The backward children must not be neglected. Those who are slowest to give their answers are the ones who most need help, and the quicker children should be held back from answering until the slower ones have had time to think over the matter. Never let slow or dull children know that you consider them as such, but give them every encouragement possible, and commend every thing that is right in their answers, even if the answers are incomplete and imperfect. The teacher is cautioned not to think too lightly of the practical and developing value of the ear-training exercises.

Only three or four of these exercises need to be used at any one lesson. The aim should be to enable the child to get into the habit of always thinking music as song, and that when the piano or violin is played, it is for the purpose of making the instrument SING, in place of the voice. But more important than the singing idea is to fix in the mind of the pupil the habit of first thinking the sounds, and their mental effects, and then

giving out, either by voice or instrument, what is felt. It is impossible to over-estimate the value of this latter idea.

As before said, the foundation of expressive playing lies in making the instrument sing. Singing helps the student to comprehend both rhythmic and tonal effects, and this is of very great practical value.

Schumann says: "Exert yourself, even though you have but little voice, to sing at sight, without the aid of your instrument; by this means the quickness of your ear will constantly increase. But if you have a good voice, neglect no opportunity to cultivate it; consider it the most valuable gift heaven has conferred on you."

Von Buelow said to the Piano Players and Teachers: "I find the great fault with pianists is that they do not learn to phrase properly. Every pianist should learn to sing and play the violin, then their ears will learn to hear more correctly the sounds they produce, and thereby teach them how to phrase. But the average pianist plays by sight only, and has no ear. He sees the keys, and tries to execute correctly, but the sound he produces—the effect of his work—is not apparent to him. My advice to young pianists (old ones won't take advice), is to cultivate their ear for music, and strive to obtain beauty and expression in what we term phrasing. It is the real beginning of greatness as a performer."

By this time the children should have a good command of the tones of the Tonic Chord — the pillar tones of the scale — and if this foundation has been well laid the pupils will have no difficulty in learning the other tones of the scale. Those tones naturally fall into three groups, and in these groups we have not only the alphabet of melody, but also the three great underlying chords of harmony.

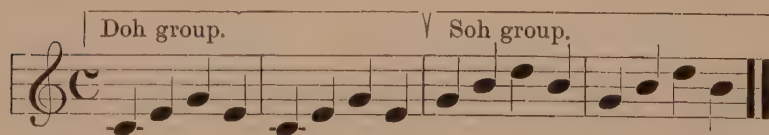
The first group — the Tonic Chord — has already been learned, and we now turn to the second group. The foundation tone of the new group is Soh, which is already familiar to us as a part of the Doh chord. But Soh now takes on added importance as the controlling factor — the root — of its own chord, which is called by musicians the “Dominant Chord.”

The structure of the new chord is like that of the Doh chord. Just as Me and Soh responded to the call of Doh, the following choral exercise will show that two new tones come out at the call of Soh.

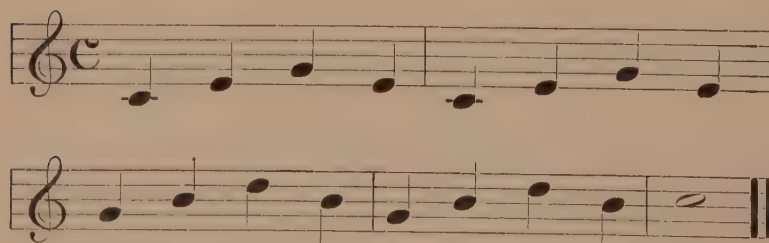
After telling the class to listen for a new group of tones, the teacher sings to la, or plays on the piano.



They notice that the new group is like the old, but much brighter. Let them listen to another example:



After listening for a few times, the children feel that the second group sounds unfinished, as if waiting for something to follow. Sing the last example again, with the addition of Doh at the end, e. g.:



m'

r'

d'

TE

.

SOH

.

ME

RAY

DOH

t,

.

S,

Again sing the example, leaving out the last tone. To deepen the impression, sing or play this, accenting the sharp, piercing effect of the tone immediately before the last tone. The B:

Showing the mental effect of the Seventh.



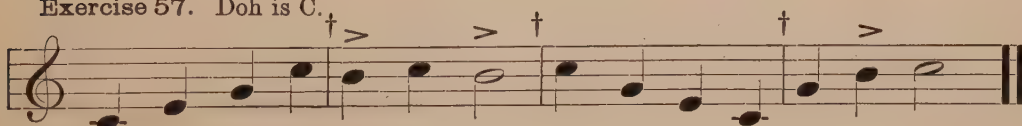
They begin to see how that new tone reaches up eagerly toward the Doh above it. The handsign for this tone is the forefinger pointing upward (see page 109), and the name of the tone is Te. Now let the class sing from the hand-signs, including the new tone Te. Then show its place upon the modulator (see

diagram page 48), and let them sing from that. Write down a few simple examples either with the sol-fa letters, or with figures. Show on the handstaff that the Te is always placed in the next degree below the Doh, and then the class will be ready to sing the following exercises from the blackboard or chart.

Exercise 56. Doh is D.



Exercise 57. Doh is C.



Exercise 58. Doh is F.



Exercise 59. Doh is G.



Exercise 60. Doh is C.





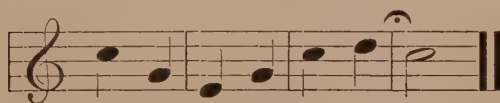
## LESSON XXIII.

The attention of the class should now be called to the other tone of the Soh chord. When they have sung the prelude | d m | s d' | s m | d — || the teacher sings slowly to la :



and asks if the class feel satisfied with ending on that tone. Sing it again for them, and then let the class sing it to la. It suggests a need for going on, and is full of action. It is also called the expectant, hopeful tone.

Sing again, this time ending, after an expectant pause, on Doh.

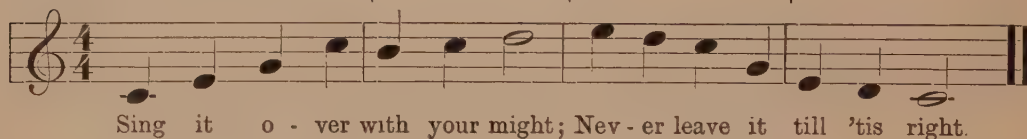


Let the class imitate this and they will find it a much more satisfactory ending

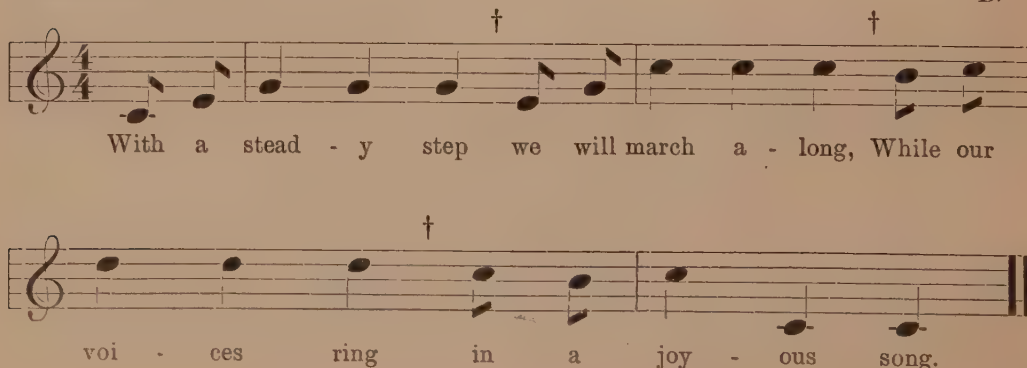
than the other. The handsign for this tone is the upraised open hand showing the palm to the class (see page 109). They should now sing from the teacher's handsigns, and when they come to the new sign the teacher should hold them for a moment in suspense and then clearly sing its name — Ray.

Now show the place of Ray upon the Modulator and point little phrases for the class to sing. They will notice the difference between the rousing effect of the high Ray and the quiet hopefulness of the tone when lower in pitch. It is sometimes called the prayerful tone. We noticed that Te always reaches toward the Doh, but Ray has a double leaning tendency, either upward to Me, or downward to Doh. The class will notice this in the following exercises, which should first be followed upon the Modulator or color chart and then be sung from the blackboard or chart :

Exercise 61. Doh is C. † † † B.



Exercise 62. Doh is C. † † B.



## Exercise 63. Doh is F.

B.



All be rea - dy, firm and stead - y, On - ward we will go;



Each re - joi - ces, while our voi - ces Blend in mu - sic low.

## Exercise 64. Doh is C.

† B.



The lark is up - spring - ing with glad - ness on high; His



mu - sic is ring - ing thro' all the blue sky.

In singing these little song forms, first see that the children get a good elastic movement into the rhythm. This may be helped by first reading the words in a pleasant speaking tone and then have them intoned upon a clear monotone—about G or A—carefully observing the accent of the words. When the rhythm goes with a steady swing, give attention to the tune form. Let the class sing to solfa and then to la until the children sing the melody with ease. When this has been done, and not till then, the words should be sung to the music. The reason for this careful preparation is that the children are now forming their style of musical execution, and the results will be seen later on in careful phrasing and finish.

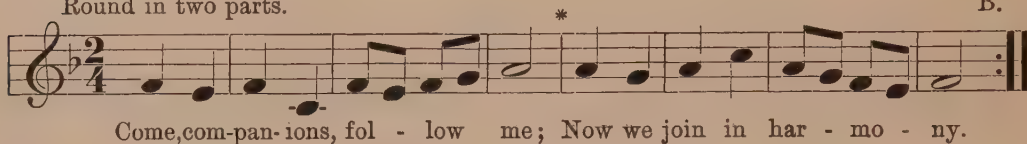
In the following Rounds let each exercise first be well sung as a single melody. Then divide the class into two or four parts, as the case may be, and let each part sing through the exercise alone. When each section can sing with confidence they may try with the separate entry of the parts in a Round. The first section begins at the beginning, and when it gets to the star the second section begins at the beginning, the first section continuing. When the second section gets to the star, the third section begins at the beginning, the fourth section entering in turn when the third section reaches the star, and all keep on singing it over from the beginning to the end until it is desired to stop. At a given signal the first section stops as it reaches the end, the

rest following its example in turn. If the class finds a difficulty in keeping to the tune correctly, let each section again practise it separately. Every singer will have to give close attention to his own work. The singing of rounds will develop the feeling for harmony and voice blending.

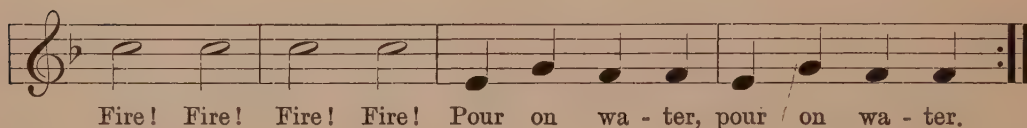
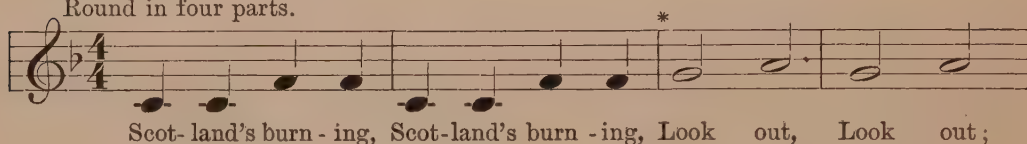
**Exercise 65.**

Round in two parts.

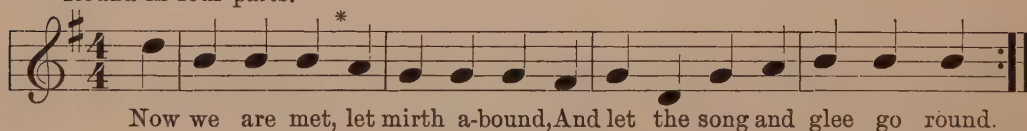
B.

**Exercise 66.**

Round in four parts.

**Exercise 67.**

Round in four parts.

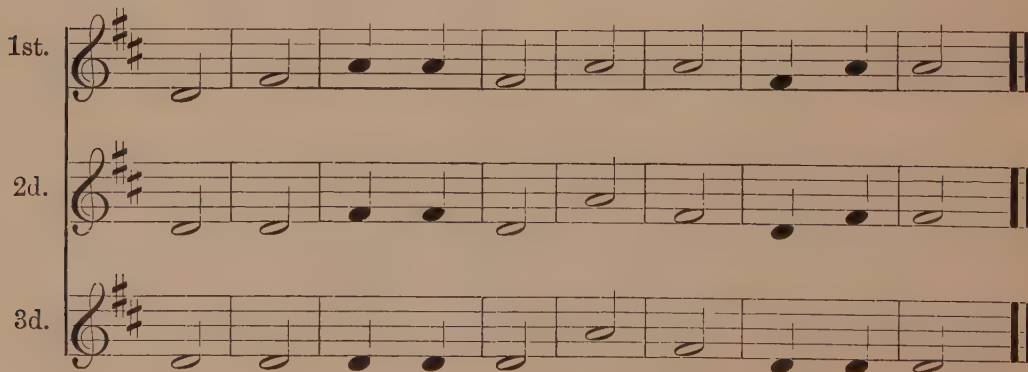


In singing the following tuning exercises, be sure of soft and sweet singing, with special absence of effort; ask the class to *let* their voices sing, not to force them.

**Exercise 68.**

Doh is D. For tuning the voices in harmony.

Repeat, changing parts.





This tuning exercise should be repeated at every lesson, until the voices blend perfectly and the children can take any part with confidence. Do not always sing in the same key. The Doh may be taken on any tone from C up to G. Remember that this chord is the foundation of harmony. When the children's ears have been thoroughly trained to this they will readily

adjust themselves to the other chords.

The next tuning exercise brings in both the Tonic and Dominant chords. The class will notice that the tone blendings are the same in both chords, but they are quite different in their mental effect. Doh is the chord of rest, while Soh is the chord of motion leading us to the restfulness of the Doh chord.

**Exercise 69. Doh is C.**

The musical notation for Exercise 69 is arranged in two systems. The first system is for three voices (1st, 2d, 3d) in 3/4 time. It shows the 'Doh chord' (C major) and the 'Soh chord' (F major) for each voice. The second system shows the 'Doh Chord' and 'Repeat changing parts' for each voice.

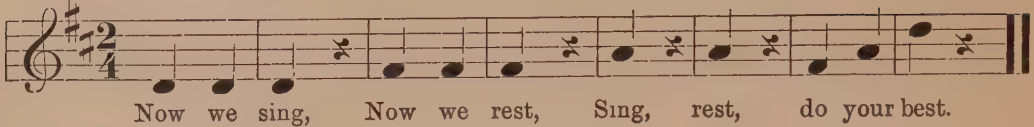
The class will be interested in seeing and hearing this exercise played upon the piano, and some of the children may play it themselves. It can be played in two keys, C and F, without the use of the black digitals.

**LESSON XXIV.**

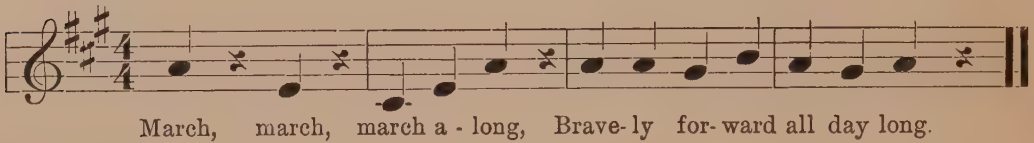
The following exercises give practice in silent pulses, (Rests). At first let the class whisper the time names where

the rests occur, but later let there be absolute silence, while each pupil feels the pulse or beat silently.

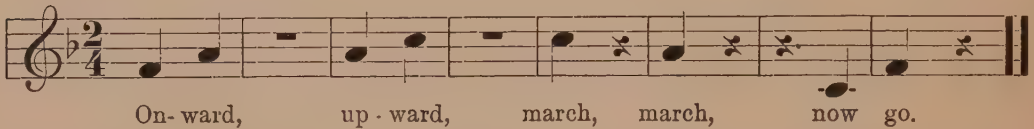
## Exercise 70. Doh is D



## Exercise 71. Doh is A.



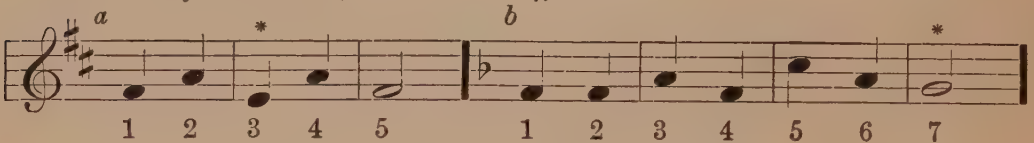
## Exercise 72. Doh is F.



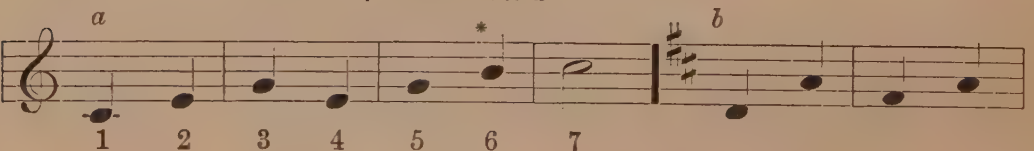
The pupils must understand the importance of rests in music. Play for the class a part of the Adagio from Symphony No. 7 by Haydn; the Allegretto from the Moonlight Sonata by Beethoven; and "Let me Weep" by Handel, calling their attention to the effect of the silent pulses.

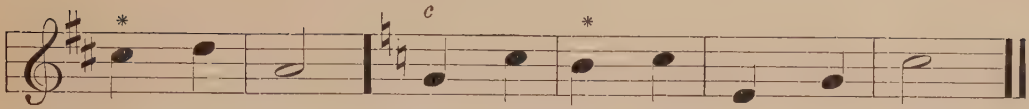
In the following ear exercises have the class sing the prelude before each test to establish the key in the minds of the children. The teacher sings rather slowly to numerals, with a clear, true voice. Do not let all of the answers be given by a few bright pupils. Encourage the backward ones to answer.

Which is Ray? Prelude | d — s m d — ||



Which is Te? Prelude | d m s d' s m d —





Which is lower Te? Prelude | d — s, m d — |

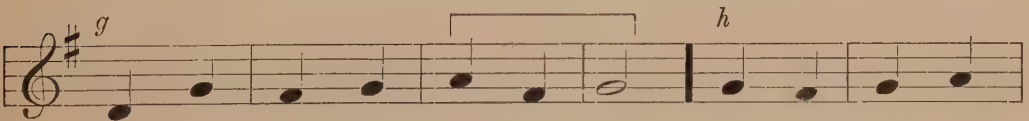
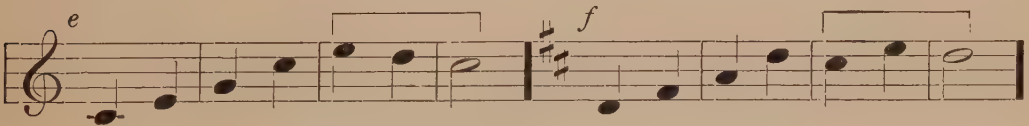
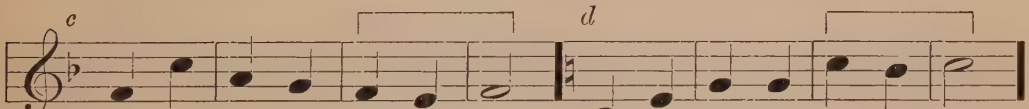


Remember that the prelude is to be sung before each test and in the same key as the test which is to be given.

Let the following ear exercises be played rather slowly upon the piano, while the children listen with closed eyes and tell the last three tones in each test. The harmonic prelude (see page 122) should first be played to establish the

sense of key. The test should be played over three or four times to give every child a chance to hear and to verify the three cadence tones. When they think that they have the right answer they may raise the hand, but say nothing until the teacher calls upon some one for the answer.

Tell by ear the last three tones in each of the tests.





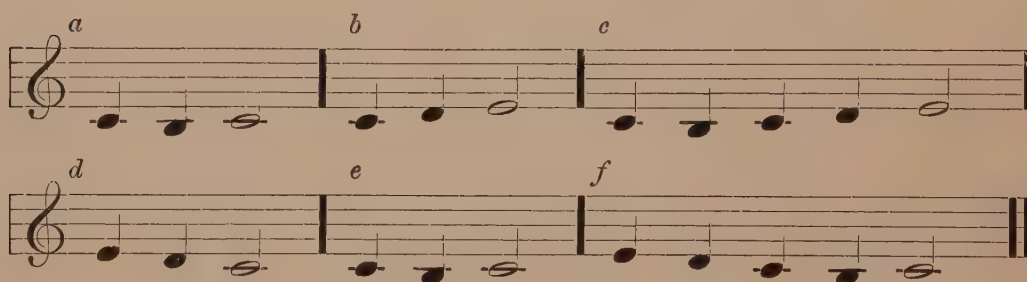
Do not keep the class too long at a time in the attitude of listening. The close attention required is very exhausting, and at the first sign of weariness the teacher should turn to some other subject for a change.

After listening to the teacher's playing the children will naturally want to make little sol-fa tunes themselves upon the piano, and this can be done in two of the keys — C and F — without having to use any of the black digitals. Of course they will only play those tones of the scale which they have already studied, leaving out for the present the fourth and sixth of the scale.

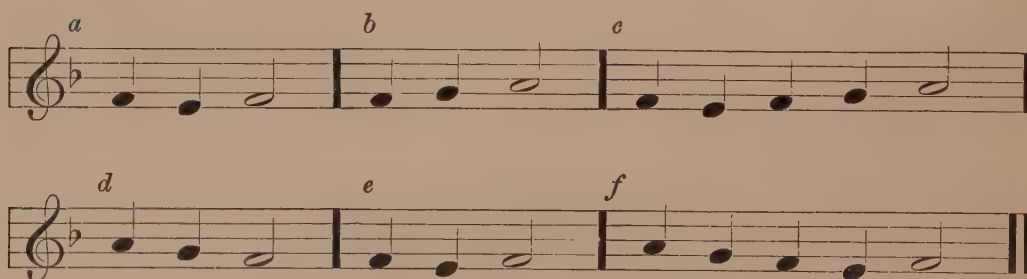
One of the class is asked to go and play middle C for Doh. The teacher then sings to the open vowel ah 1, 2, 3 of the scale, which the pupil interprets as **d r m** and plays C, D, E. Then the phrase may be sung in reverse order 3, 2,

1, so the pupil will interpret and play as E, D, C. Then the two phrases may be combined in the melody 1, 2, 3, 2, 1, which should be interpreted and played. But the class must not get the idea that Doh belongs exclusively to C. Call up another member of the class to play F for Doh, and then at that pitch sing as before, which will now be reproduced upon F, G, A. On another occasion this exercise could be taken in the key of G playing G, A, B, for **d r m**.

Again to introduce lower Te upon the instrument a child is called up to play C<sub>1</sub> for Doh and then the teacher sings 1, 7<sub>1</sub>, 1 which is interpreted as **d t<sub>1</sub> d** and played C, B<sub>1</sub>, C. Then the teacher sings again 1, 2, 3, as was shown above. Then the two can be combined in 1, 7<sub>1</sub>, 1, 2, 3, and by working in reverse order 3, 2, 1, and 1, 7<sub>1</sub>, 1, we get the combination 3, 2, 1, 7<sub>1</sub>, 1, thus:



This exercise can be repeated in key of F, thus:



But it cannot be done in key of G without the use of F sharp, which has not yet been introduced in the class.

## LESSON XXV.

## COLOR CHART

ORANGE

RED

VIOLET  
RED

VIOLET

BLUE

GREEN

YELLOW

ORANGE

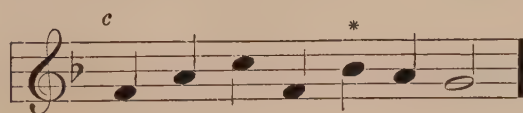
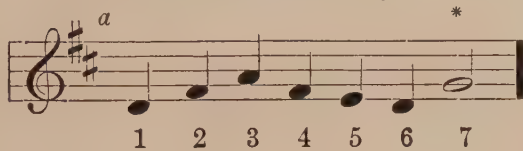
RED

VIOLET  
RED

VIOLET

There are two more tones of the scale which remain to be studied. These belong to that other great chord of the scale which is based upon the fourth degree, a tone that has not been heard in the previous exercises. The first thing to do is to have the class detect this new tone. The teacher will la the following phrases while the pupils listen for a new tone and tell on what number it comes:

Prelude  $d\ m\ s\ d'\ s\ m\ d - ||$



The class will soon notice the solemn effect of the new tone. Then give its handsign and its name — Fah. To show its relation to the other tones sing over any of the above phrases, this time using the sol-fa names instead of the la.

To impress the new tone further upon

## MODULATOR

 $m'$  $r'$  $d'$ 

TE

LAH

SOH

FAH

ME

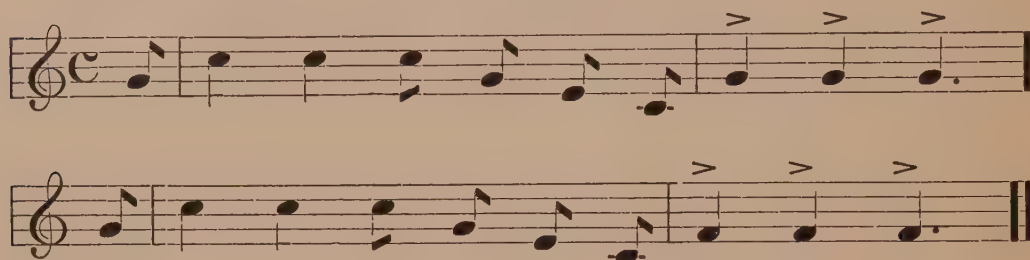
RAY

DOH

 $t_1$  $l_1$  $s_1$

the minds of the pupils and to show its strong contrast to the clear joyousness of Soh, the teacher should sing these two sentences, and then let the pupils sing them from the blackboard :

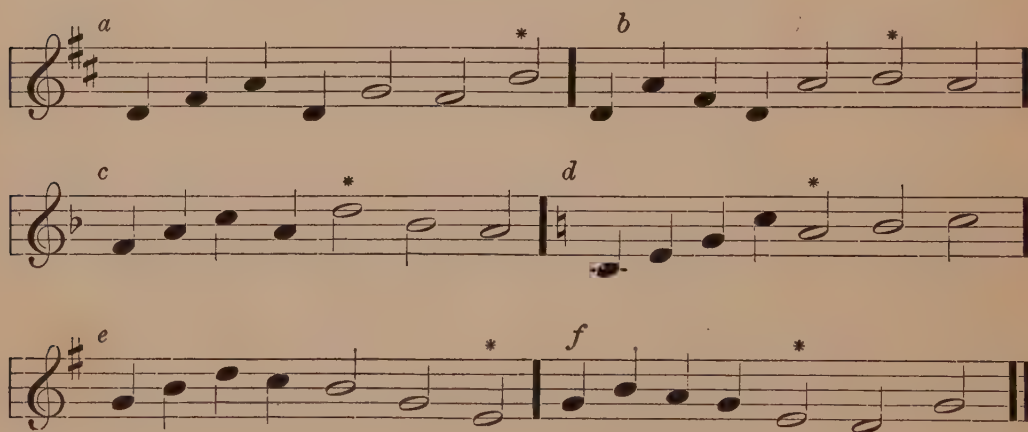
**Exercise 73.** Doh is C. Soh and Fah contrasted.



Show the place of Fah upon the scale as in the diagram on page 57. The color for this tone is green. Let the green disk be placed in its circle on the color chart. The above tests should

now be pointed and sung from the Modulator.

The pupils will listen for the remaining tone Lah in the following ear tests.



When the class can readily recognize the new tone, give its name — Lah. The pupils will see that when sung slowly it has a sad, plaintive effect. They will notice that it is something like Fah, with which it is in close sympathy; but there is a difference between them. Fah is serious,

awe inspiring and sometimes even gloomy. Lah has not the strength and energy of Fah. It is more sorrowful and drooping. In the upper tones it is often like a wailing cry. In the lower octave it seems to express mournful pathos, e. g. :

**Exercise 74.** Doh is E flat. Effect of Lah and its lower octave.

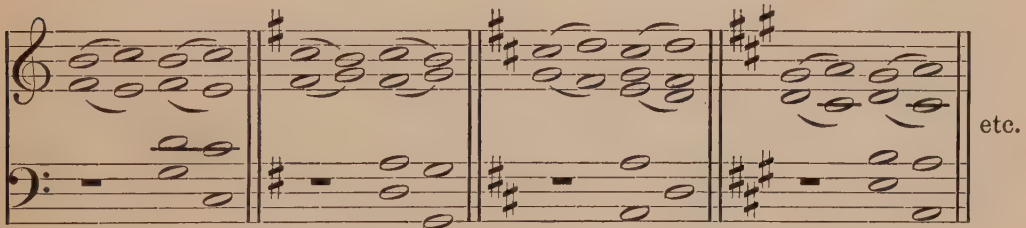




Show the place of Lah upon the scale (see page 57), and then point while the class sing the phrases which were used as ear tests. The sympathetic color for Lah is violet, which also expresses tender sadness. Place the color in its circle and this will complete the color scale.

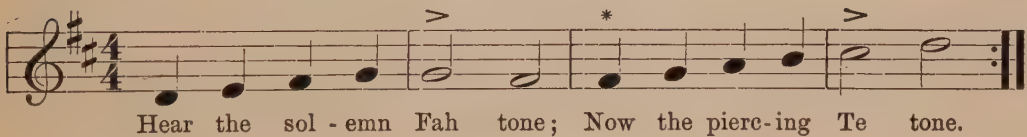
Call attention of the strong downward tendency of Fah toward Me, which is exactly opposed to the strong upward tendency of Te toward Doh. This difference is shown by handsign, for while Te has the upward pointing, Fah is signified by the same finger pointing down-

ward. Show too that while the hopeful Ray has the open upturned hand, the despondent Lah is expressed by the open hand drooping from the wrist. Call attention now also to the fact that on the Modulator Te is close *under* Doh while Fah is close *over* Me. These little steps are often called "semitones." When the children have heard and well practised the opposite gravitation of the fourth and seventh tones of the scale let them hear the harmonious resolution of the two upon the piano, and show them that this is the characteristic feature of the great Tonic Cadence, e. g.:



Point the following exercise from the Modulator and then let the class sing it from the blackboard:

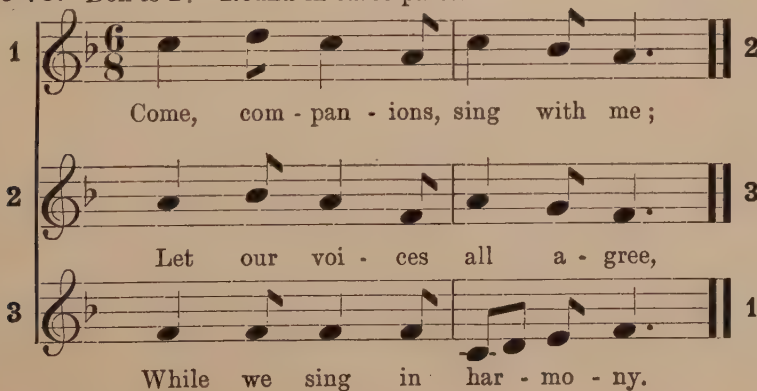
**Exercise 75.** Doh is D. May be sung as a Round in two parts.



### COME, COMPANIONS.

**Exercise 76.** Doh is F. Round in three parts.

B.



## MELODY AND HARMONY.

Exercise 77. Doh is C. Round in three parts.

1 Pleasant is it to hear a one voiced mel - o - dy;

2 But with a sec - ond the mu - sic still will sweeter be;

3 Then with a third voice we join in rich - est har - mo - ny.

Exercise 78. Doh is F. Round in three parts.

B.

1 The bell doth toll, I hear it roll, Bim bim bim bom bell;

2 I love its ring-ing, for it calls to sing-ing, With its bim bim bim bom bell;

3 Bim, Bim, Bim bim bim bom bell.

## LESSON XXVI.

The children have now studied the seven related tones of the scale. This scale is composed of three chordal groups of tones, dovetailed in together in the order of their pitch. When they are thus brought together they act and react upon one another. 1, 3 and 5, the tones of the Doh chord, can be classified as the strong or pillar tones of the scale, and 2, 4, 6 and 7 as the leaning or dependent tones. Of these dependent tones 7 and 4 have the strongest leaning tendency,

the Te urgently leading upward to Doh, and the Fah downward to Me. The relative positions of the scale-tones are clearly shown on the modulator, while the character of each tone is indicated by its handsign.

For the following comprehensive view, or review of the scale, we are indebted to the late John Curwen, the founder of the Tonic Sol-fa method of sight-singing and harmony:

"With the completion of the scale, the study of the distinctive character of each tone becomes most interesting and helpful to the singer. Interval, or the distance of pitch between one tone and another, is some guide to the sound required, but it is an anticipation of the *effect* to be produced by the required tone which enables a singer to strike it with precision, and to hold it firmly, no matter what different sounds may be sim-

ultaneously produced by other singers, or by instruments. Attention has been briefly called to these mental effects as each tone was introduced. For the purpose of further study and comparison, the generally recognized impressions created by the tones are here tabulated. The technical name used by musicians for each tone of the scale is also given :—

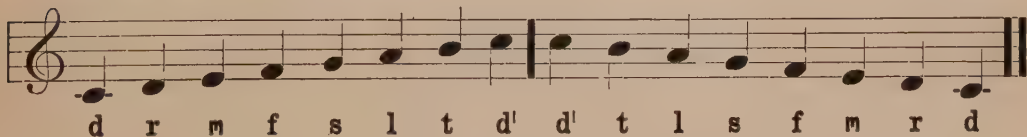
SOL-FA NAME.	TECHNICAL NAME.	MENTAL EFFECT.
te	Leading-note.	Piercing or sensitive, with an upward tendency.
lah	Submediant.	Sad or weeping.
soh	Dominant.	Grand or bright.
fah	Subdominant.	Desolate or awe-inspiring, with a downward tendency.
me	Mediant.	Steady or calm.
ray	Supertonic.	Rousing or hopeful.
doh	Tonic, or Key-note.	Strong or firm.

It must be borne in mind that the mental effects above described are dependent (1) upon the key being established in the mind, and (2) upon the tones being sung slowly.

These effects are also modified by harmony, by contrast, and by the way the tones are approached."

Now that we have the scale complete, it should be sung frequently both upward and downward, e. g.:

#### Exercise 79.



Do this also in Keys D flat, D, E flat, E and F. Be careful, however, not to strain the young voices on the high tones. Let

them sing softly. They should also be accustomed to the Soh-bounded use of the scale, e. g.:

#### Exercise 80.







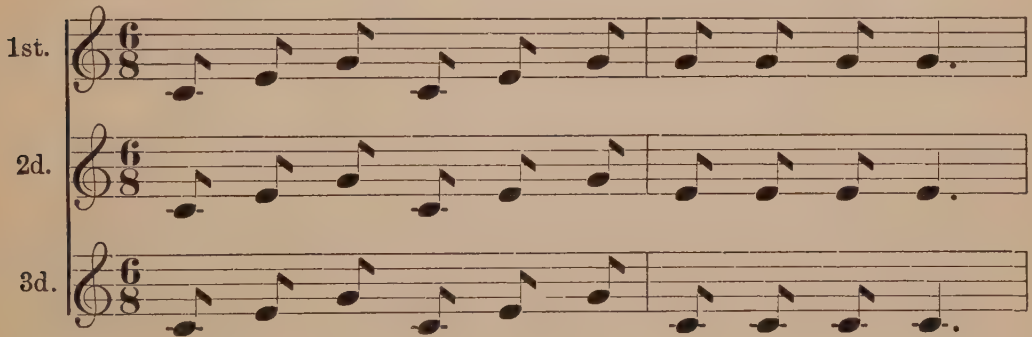


This interpretation of melody is more than a pleasant recreation; it is an essential qualification for the intelligent musician. And it is equally important to be able to recognize the chords of harmony. The pupils have studied the individual tones of the three foundation chords which constitute the tones of the scale, and have already had some practice with two of these chords, (see Exercise 69). The following exercise builds up the three chords side by side so that their effects can be compared one with another. The teacher should first play them over while the class listen to them and observe that all three of the chords are built up

in the same way. They now listen to the playing once more to hear the different effect of the chords. Just before playing each chord the teacher announces it as, Doh-chord, Fah-chord or Soh-chord. The pupils will gradually learn to distinguish Doh-chord as the chord of rest or finality; Fah-chord as the solemn chord of deep feeling, and Soh-chord as the energetic moving chord, which leads on to the final rest of the Doh-chord.

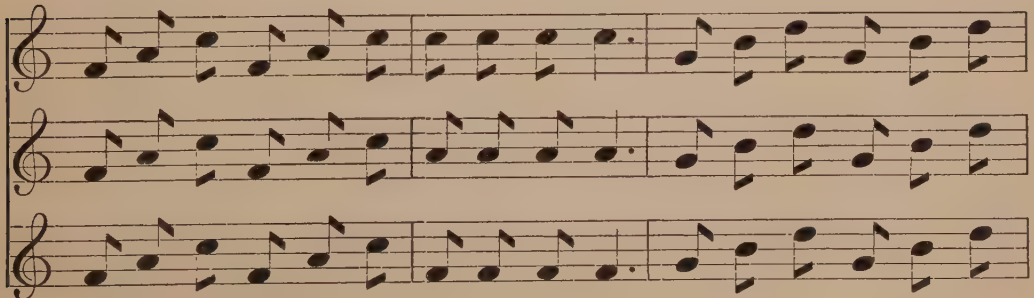
Besides listening to the chords, the children should sing them from their books. For this purpose divide them into three parts, as in Exercise 69.

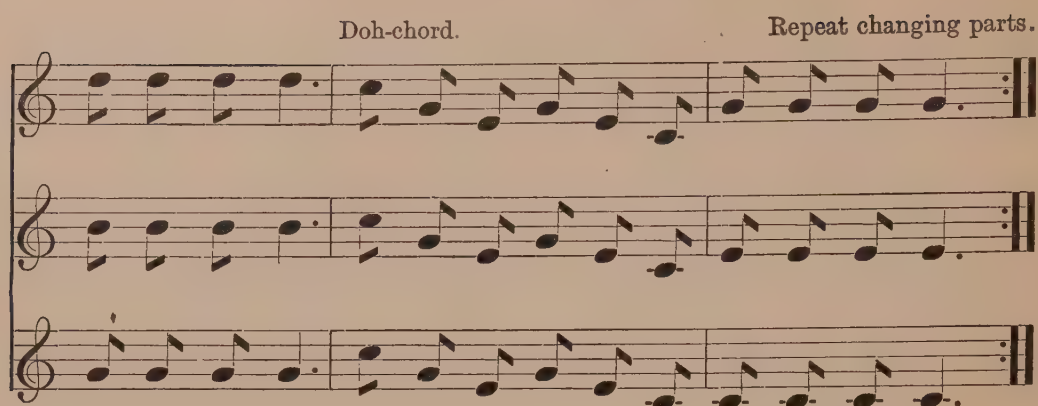
#### Exercise 81. Doh-chord.



#### Fah-chord.

#### Soh-chord.





## LESSON XXVII.

**BUILDING UP THE SCALE.** That which the children do for themselves is far more deeply impressed upon their minds than that which is done for them by the teacher. For this reason they should be allowed to build up the scale for themselves. This can be done in various ways. The most attractive form for young children is the Bird Scale. In this each tone of the scale is represented by a different colored bird, the colors following the order of the spectrum. Each bird is mounted on a grey card which is hung in its place upon an attachment that can be fastened to the wall. The children take turns in placing these cards in their proper position. When the Doh-bounded form of the scale is required they arrange the cards upon the eight hooks from lower red to higher red. If they are told to build the Soh-bounded form of the scale they arrange the cards from lower blue to higher blue.

Another pleasing occupation is the making of the "Small Color-Scales." For this purpose each child has a grey card strip on which is printed eight one-inch squares, one above another. A set of one-inch color discs is also provided which the pupil places in the proper

squares, either in the Doh-bounded or the Soh-bounded form. This makes a pretty diagram of the scale which can be hung up as part of the pupil's musical exhibit.

When the order of the notes in the scale is well understood by the pupils, they are ready to place the colors upon the staff in various positions for the different keys. Thus for the Key of C the red note would be placed upon middle C, and all the other color notes would take their scale position in relation to that position of Doh. For the key of G the red note would be placed upon G, and the scale would be built up about that governing position. And so on with all the other keys. The children are told where to place the red note for Doh, and from that they build up either the Doh-bounded or the Soh-bounded scale as required.

**NOTE.**—In the early staff exercises the lines of the staff should be heavy and widely spaced, so as to make a bold and distinct picture. The teacher should have a blank staff diagram like the one here shown in miniature. The lines should be not less than an eighth of an inch in thickness and fully an inch apart from each other.

For individual work the children should use the staff sheets (No. 1) on which

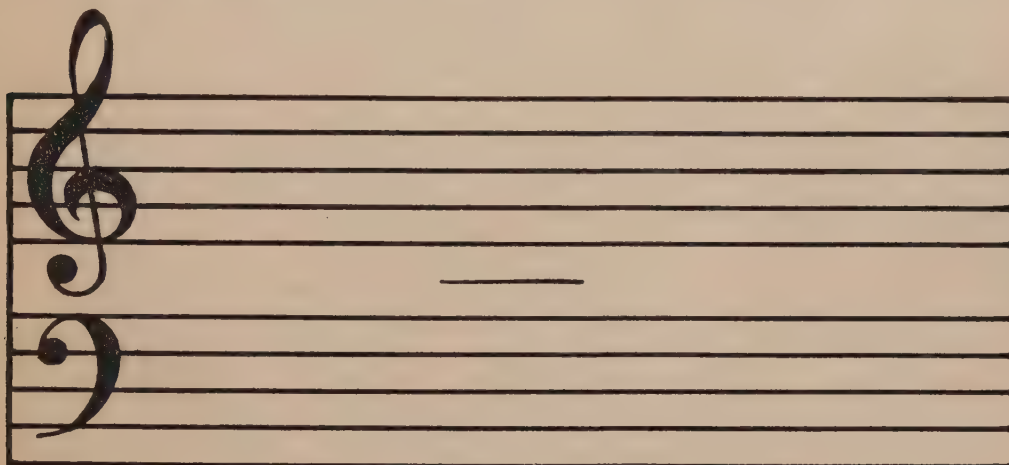


the lines are ruled half an inch apart. The half inch color notes are made to fit this staff.

### THE STEPS OF THE SCALE.

It is now time to call special attention to the successive intervals or steps of the scale. The scale diagrams in Lesson XXV showed that the tone symbols were

not all equally distant apart, for the distance from four to three and from seven to eight is less than the distance between the others. These two smaller intervals, which are commonly called "semitones" will be more intelligible to the children if they are named little steps, or half-steps.



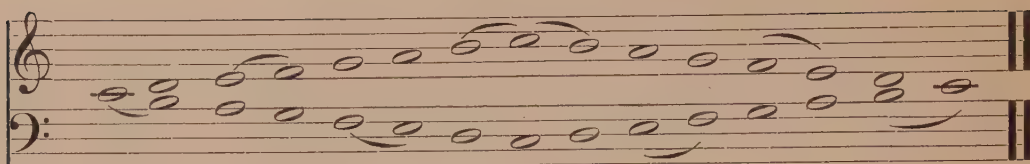
The teacher should now point on the modulator, beginning at Doh, and as the pointer moves to the next tone above the class will say whether it is a step or half-step, thus: "Step, step, half-step, step, step, half-step." So in going up the scale they will easily remember that it is two steps and a half-step, then three steps and a half-step. Let them repeat the steps in this order with their eyes shut.

To fix this more firmly in the minds of the pupils, the teacher should call any one of the diatonic intervals "Doh to Ray," "Me to Fah," "Te to Doh," "Lah to Soh," etc., and the class will answer "step" or "half-step," as the case may be. Vary the exercise by sometimes calling numbers instead of the solfa names.

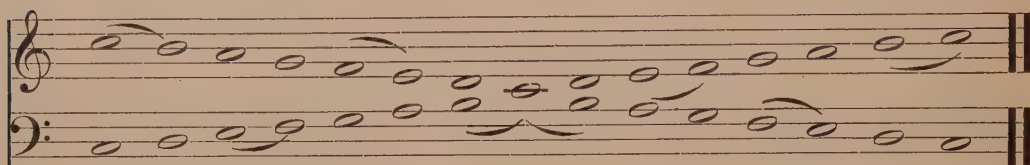
To locate the "natural" half-steps on the keyboard. Let any one of the class go to the piano and strike middle C. Take this for Doh or One of the scale. Then slowly play up the scale to the oc-

tave C', naming each interval as "step, step, half-step, step, step, half-step." Let this be repeated and call attention to where the half-steps come at E F and B C'. These two places can be easily identified, because where the two "natural" half-steps occur there is no black digital to stand in between the white ones. If the teacher has a large diagram of the keyboard, it is a good plan to point from one degree to another while the class name the steps and half-steps. Then call up any member of the class to point out all of the natural half-steps on the keyboard diagram.

To locate the "natural" half-steps on the staff. In Lesson XVIII the children learnt the position of the letters upon the staff. A review of that subject will prepare them to see promptly where the natural half-steps come on both parts of the grand staff. Instead of the letters they may now write in the notes and mark the place of the half-step, thus:



Again let them mark the half-steps in the two octaves ascending from C<sub>1</sub> in the F-clef to C<sub>1</sub> in the G-clef, and then in the two octaves descending in reverse order:



### LESSON XXVIII.

THE USE OF THE BLACK DIGITALS. Although these have not yet been studied in the class lessons, the pupils have naturally found out something about them. They know that each black digital produces its own tone, and that we are obliged to play upon them sometimes to make the music sound right. It is now necessary that these hazy ideas should give place to a clearer understanding of what the black digitals stand for.

The children have already noticed that they are in groups of twos and threes. Now call attention to the fact that there is a black digital between two white ones in every place, *except where the natural half-steps occur*. The next thing for them to understand is that from any white digital to the next black one above is a half-step, and likewise from any white one to the next black one below is a half-step. In the last lesson they learnt that where no black digital comes between two white ones that is a natural half-step, so now they see that they can begin at one end of the keyboard and go all the way up, or all the way down, by half-steps.

Before naming the black digitals be

sure that the children are quite familiar with the letter names of the white ones, so that they can promptly name any one that is pointed out. An interesting way to do this will be to have a musical spelling game. Any word which can be spelled with the letters of the musical alphabet can be used in this game.

For the teacher's convenience a list of such words is here given.

1. Words of three letters: ace, add, age, bad, bed, beg, cab, cad, dab, ebb, egg, fad, fag, fed, gab, gad.

2. Words of four letters: abed, aged, bead, beef, cage, deaf, face, fade, feed.

3. Words of five letters or more: adage, added, badge, baggage, begged, cabbage, caged, deface, faced, faded.

The children go in turn to the piano and when the teacher calls for a word they spell it and then play it on the piano. It will be noticed that some of the words make rather pretty melodies, while others sound uncouth. The children should also be required to play the word in different ways. Then, too, the teacher can ask for it either with left hand low tones, or right hand high tones. The game may be endlessly varied.

**NAMING THE BLACK DIGITALS.** The children are to learn that each black digital has two names. It takes one name from the white below and the other name from the white above. When the music is moving upward the half-step tone is named from the white one below, as C, C-sharp, D, D-sharp, etc. But when the music is moving downward the half-step tone is named from the white one above, as E, E-flat, D, D-flat, etc. So that if we play up the scale by half-steps — which is called the “chromatic scale” — the names will be C, C-sharp, D, D-sharp, E, F, F-sharp, G, G-sharp, A, A-sharp, B and C'. But if we are playing down the chromatic scale the names will be C', B, B-flat, A, A-flat,

G, G-flat, F, E, E-flat, D, D-flat and C.

To get the pupils accustomed to the two names for each black digital let them play from dictation, “C, C-sharp, D,” followed by “D, D-flat, C,” or “F, F-sharp, G,” followed by “G, G-flat, F,” etc.

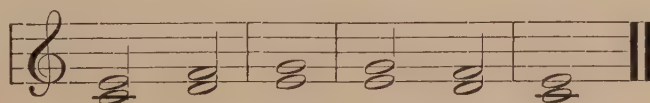
As a preparation for playing the scale in different keys, one of the class should be called up to point on the large keyboard diagram, while the teacher calls for “half-step above E; full step above E; half step below C'; full step below C,” etc. The advantage of this pointing is that all the members of the class see the thing done. At another time it would be well to have each child point on a small keyboard diagram, while the teacher watches to see that all are pointing correctly.

## LESSON XXIX.

**TONE COMBINATIONS IN THE SCALE.** The children are now familiar with the successive steps of the scale, and know how smoothly the tones sound when they are sung or played in stepwise melody. They should next listen to the effect when any two of the tones are sounded together. They will find that some of the tones sound well together, while others are not so pleasant, and yet others are positively disagreeable. Ask one of the children to play C and D at the same time. The effect is not at all pleasing: it is discord. Let another child go and try D and E. Another discord. A few experiments of this kind will convince them that on the keyboard next-door neighbors never agree, and where the half-

steps occur — as E and F, or B and C — they are particularly quarrelsome. Any two next-door sounds make the intervals of a “second,” and in harmony *seconds are always dissonant*.

Now let one of the children lay three fingers on the fingerets C, D, E, and play the two outside ones. These sound well together. Let another child place the fingers on F, G, A, and play the F and A. Show that these tones comprise the interval of a “third” and *thirds always sound sweetly*. Let them place the five fingers on five adjacent fingerets and then tell how many thirds can be played in that position. When they have found the three thirds, they may try to play this exercise:



The teacher should now play either of the two intervals while the children listen and name each as a second or a third.

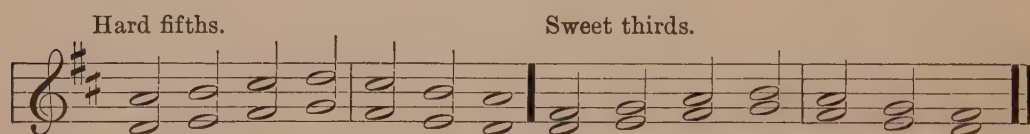
When they can readily distinguish between these two intervals, one of the class may be called up to cover four of



the fingerets with four fingers, and then play the two outside sounds. They will readily see that this is an interval of a "fourth." Call up another of the class to play a different fourth. When they have listened to several fourths, question them as to the character of this interval. There will probably be some indecision at first, but after awhile they will agree that it is not discordant like the seconds, nor sweet like the thirds. There is something harsh and unfeeling about it, especially when fourths are heard in succession, as when 1, 4 is followed by 2, 5. The ear exercises may now take in the three intervals which have been studied. The children will notice that the fourth compares favorably with the dissonant second, but unfavorably with the harmonious third.

Now call upon some one of the class to cover five of the fingerets with the five fingers of the hand, and to sound the two outside ones. The class will not need to be told that it is an interval of a "fifth." After a few more fifths have been heard they may compare this interval with the interval of a fourth. It has less of harshness than the fourth, but when compared with the sweet thirds it is felt to be hard and bare.

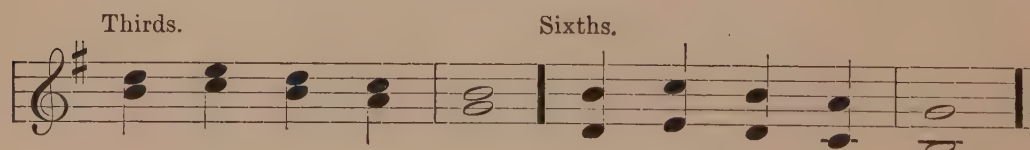
In the ear exercises at this stage let the class learn first to distinguish between fourths and fifths. Then between fifths and thirds. They will strongly realize the difference between these two intervals if they listen to a passage in fifths followed by one in thirds, e. g.:



As they become more expert listeners they may tell by ear any of the four intervals which they have studied. But remember that this listening work quickly tires the attention. Ear exercises should be administered frequently and in small doses.

The next wider interval is that of the "sixth." C and A, D and B, or E and C' will illustrate this. The children will soon notice that these are pleasing inter-

vals. They should be led to compare them with the sweet thirds and they will find that there is a close relationship between the two. Both thirds and sixths furnish the element of sweetness in the harmony; but there is a difference in the nature of the sweetness which each imparts. The sixths seem to have more depth and tenderness than the thirds. Illustrate by the following example:—



With a few suggestive questions the children may be led to discover for themselves that thirds inverted become sixths,

and sixths inverted become thirds. Ask one of the class to play C with A. "What interval was that?" "Now play

A with C'—"What interval was that?" Another child may be told to play C' with E, followed by E with C below. If they do not see the relation at first, leave it to mature in their minds and, when they do find it out, rejoice with them in the discovery.

There is only one other interval to be considered at this stage and that is the seventh, illustrated by C with B above, or D with C'. This will be heard as a dissonance, and it is closely related to the dissonance of the second. But there is a distinction between them. Let the class hear D sounded with its next door neighbor, middle C, and then let D be sounded with C'. It will be seen that the disso-

nance of the second was more harsh than that of the seventh. C against D is known as a *primary* dissonance, while D against C' is called a *secondary* dissonance. Let the children hear other illustrations, such as G and F, followed by G and F', and tell whether the dissonance is primary or secondary.

In leaving this subject we would impress two things upon the teacher's mind. First, the ear exercises should form part of every lesson, the more so because this is a thing that cannot as a rule be done in the homework. And secondly, let the children have much more practice with harmonious intervals than with dissonant ones.

### LESSON XXX.

EXERCISES IN HALF-PULSE DIVISIONS. Review Exercises 38 to 41. In the following exercises the children should listen while the teacher sings to la in a clear monotone. It may be necessary to let them hear it more than once.

Then they should imitate the pattern to la and without any break in the time movement let them repeat with the time-names. When this has been done they may taatai the exercise from their books and then sing the tune form.

Exercise 82. Doh is F.

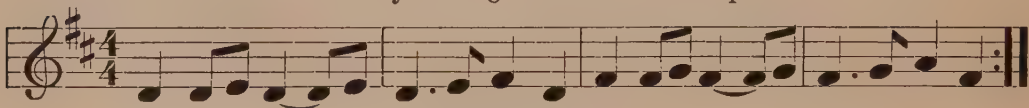


**Exercise 86.** Doh is G.

When the exercise has been sung to solfa and la let the class taatai in tune, that is, sing the tune to the time syllables.

**HALF PULSE CONTINUATIONS.** We now come to a point in the time movement which needs careful attention. Singers and players generally give their dotted notes in a slipshod manner.

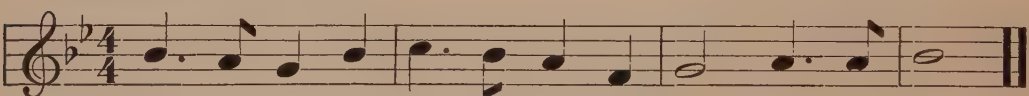
They know theoretically that the dot after a quarter note makes it half as long again, but they do not feel the swing of the movement and so fail to produce the intended effect. Let the following exercises be carefully practised. By this time the pupils are thoroughly familiar with TAA taatai. See that they get the same definite movement for TAA-aatai.

**Exercise 87.** Doh is D. May be sung as a Round in two parts.

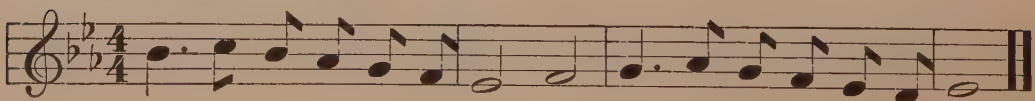
TAA taatai TAA-aatai TAA-aatai TAA TAA, etc.

**Exercise 88.** Doh is F.**Exercise 89.** Doh is B-flat.

From a Welsh Air.

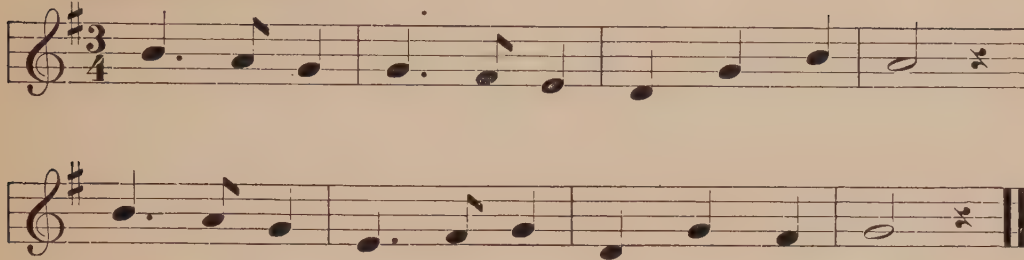
**Exercise 90.** Doh is F.

TAA - aatai

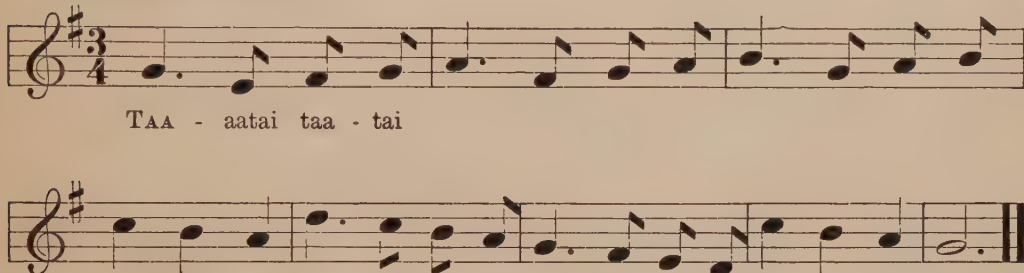
**Exercise 91.** Doh is E-flat.



## Exercise 92. Doh is G.

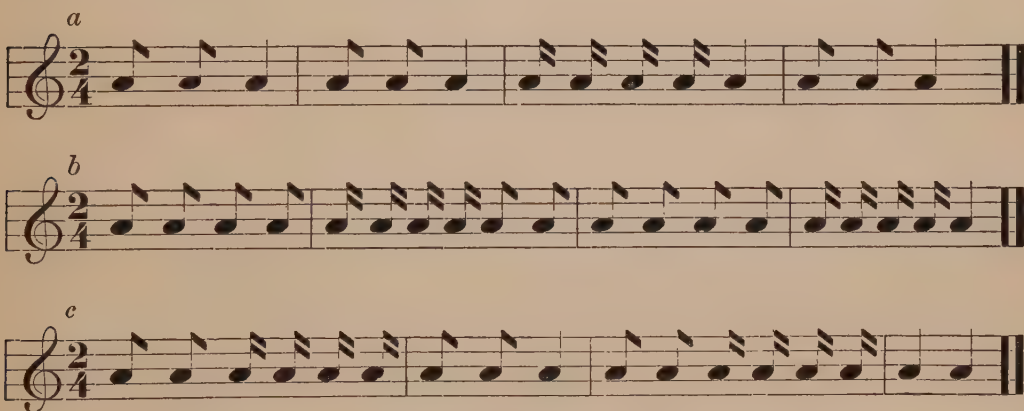


## Exercise 93. Doh is G.



## LESSON XXXI.

QUARTER-PULSE DIVISIONS. for the new time movement and raise  
The following ear tests are to be sung to their hand when they hear it:  
la by the teacher while the children listen



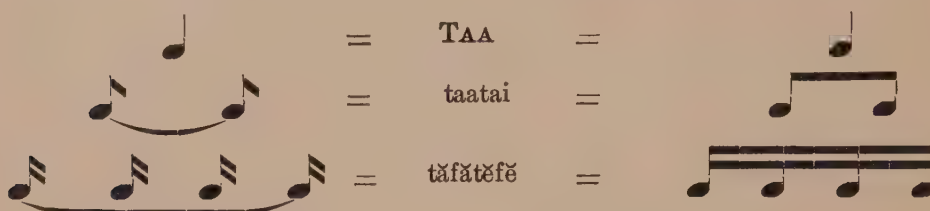
Now swing the pendulum to a slow movement and repeat either of the above examples until the children see that the new division gives four tones to the swing.

Give another representation of the quarter-pulses by the finger signs. The

children know the finger signs for the undivided pulse (TAA) and for the half-pulses (taatai). See Lesson XIV. The four quarter-pulses are shown by the four fingers being held apart. See diagram on page 109. The name for the pulse when divided into quarters is

tăfătěfě. Let the children keep repeating the name to the slow swing of the pendulum until the tongue gets the habit of articulating it easily. Then the time may be gradually quickened.

Now let the class see how tăfătěfě looks with the staff notes. For a good bold picture use a diagram like the one here shown, but the note heads should be not less than half an inch in diameter:



The time names should always be pronounced in the exact time value with which the notes are to be sung. Whether it be one whole pulse, two half-pulses, or four quarter-pulses, the time name should just fill the whole pulse swing. When this habit has been formed the reading off of the time names exactly expresses the time movement.

Each of the following exercises should be taken to three different rates of movement—slow, medium and quick. First, let the class name the divisions, pulse by pulse. Then they should taatai the exercise to a clear singing tone and repeat with the time names until the pulse divi-

sions are correctly given to the different rates of movement. Next the exercise should be la'd on one tone, giving special attention to the rhythmic pulsation. It will interest the children to see how a different rate of movement changes the character of the exercise. When the time-form is firmly established, the class should solfa the tune form, then la it and lastly, taatai in tune. In this way each exercise can be gone over several times, at different lessons, with sustained interest and all the time the pupils are developing an active sense of rhythm which will be invaluable in their later musical renderings.

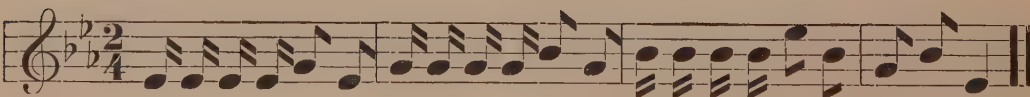
Exercise 94. May be sung as a round in two parts.

B.



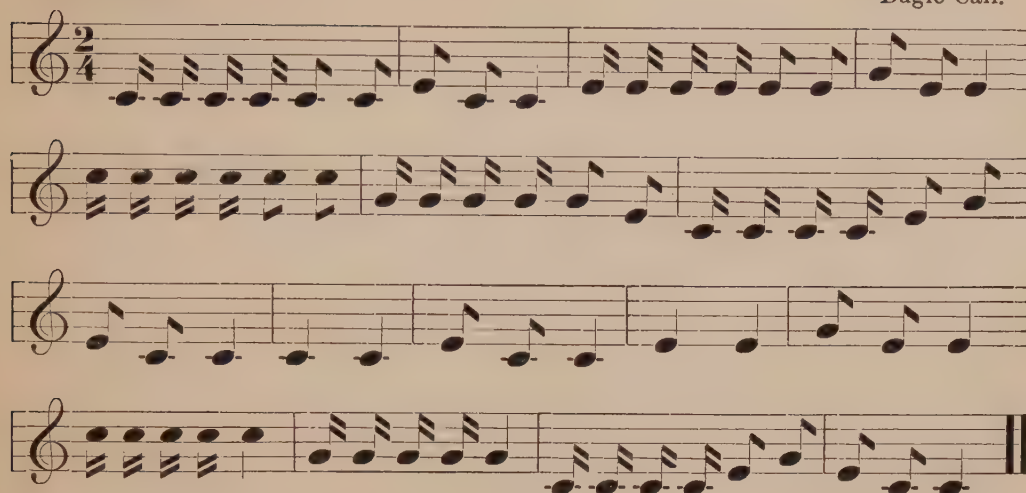
Exercise 95.

B.



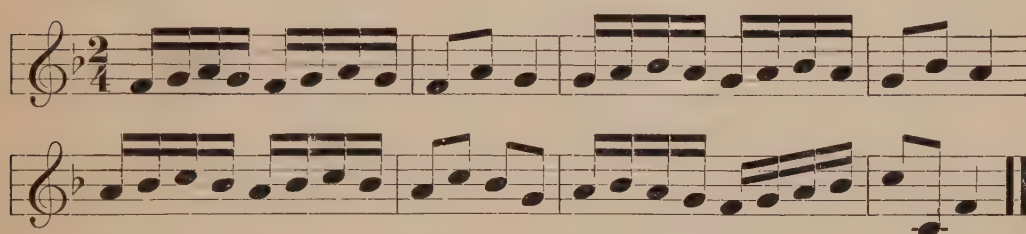
## Exercise 96

Bugle Call.



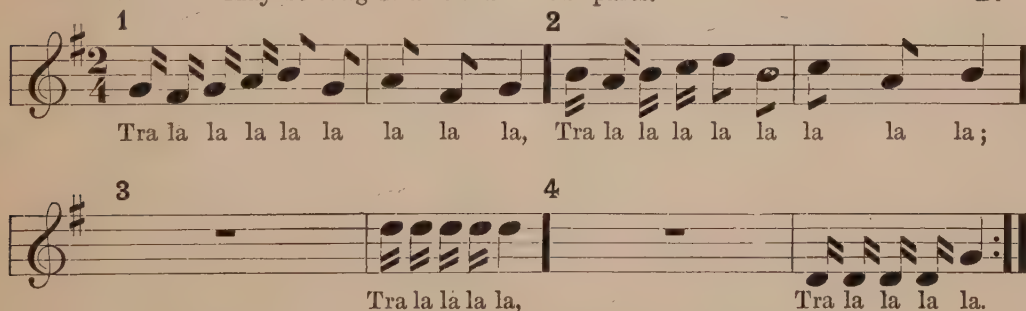
## Exercise 97.


B.




## Exercise 98. May be sung as a round in four parts.

B.



The tafatefe movement will give the children no trouble when they have once got the name trippingly on the tongue; but it will need some care where half and quarter divisions are combined within the pulse, e. g.:  and

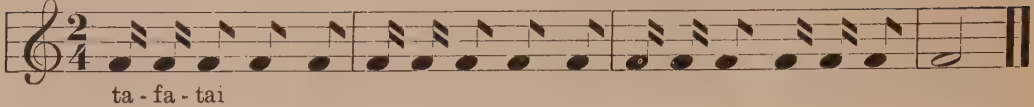
. Let these be illustrated by the finger signs. The next four exercises should be taataid over and over to different rates of movement until the taatefe and tafatai are easily pronounced.

## Exercise 99.

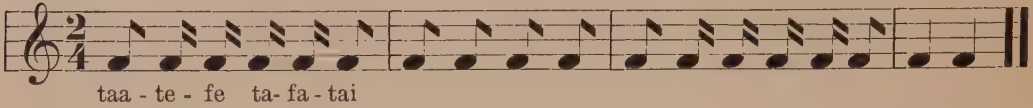




## Exercise 100.

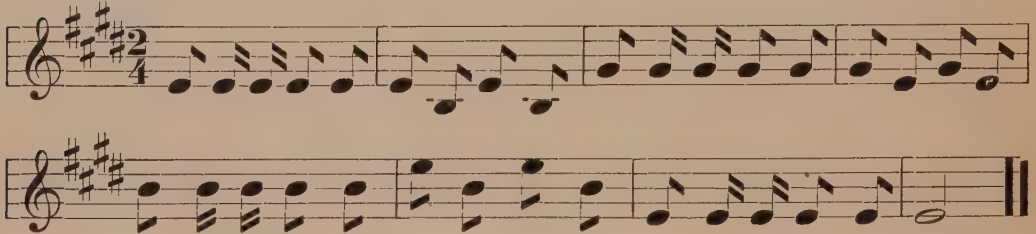


## Exercise 101.



## Exercise 102. Doh is E.

Bugle Call.



## LESSON XXXII.

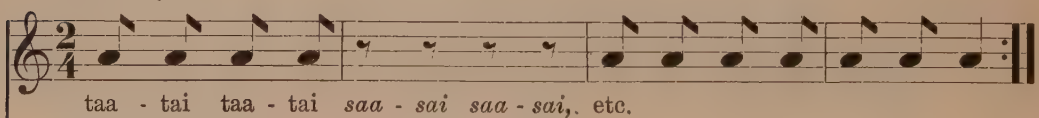
HALF-PULSE RESTS. There is always difficulty in getting the pupils to observe the silent pulses and especially the silent part-pulses. The reason is that the continuity of movement is broken in their minds. They must be brought to realize that the pulse throbs go on even though the music may be silent for a time. The time names will be found a valuable aid in this direction, for the time language continues whether there be sound or silence, and the thinking of these time names carries the mind of the pupil safely over the silent gaps in the music. In naming the silent pulses or part-pulses it is usual to substitute the letter *s* for the *t* in the names. See the time chart on page 109. In taataing the time form the silent

pulses should be *whispered*. This compels the pupil to think. The alternation of tone and whisper will give some trouble at first, but it fixes the attention upon the silent divisions. Keep up the practice of audible whispering until the habit of thinking the silent pulses has been formed. After that the pupils can feel the inward beat in absolute silence.

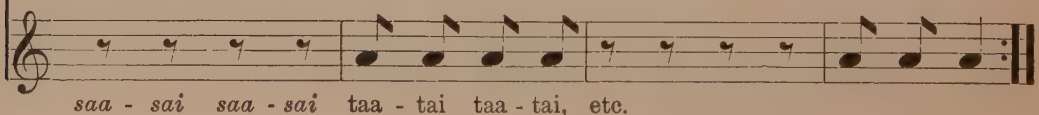
The following exercises will give needed practice in observing the "rests." Remember to take them all slowly at first, then with a livelier movement. In Exercises 103-106 let the class sing through the two lines together. Then divide the class and let the two lines be sung together in duet form. The duet can be repeated with a change of parts.

## Exercise 103.

1st Part.

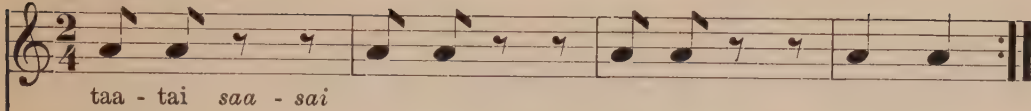


2d Part.



**Exercise 104.**

1st Part.



2d Part.

**Exercise 105.**

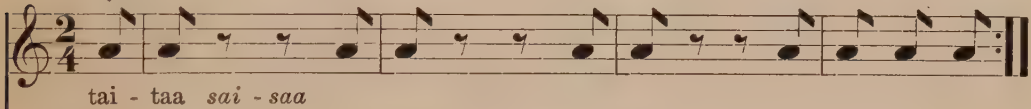
1st Part.



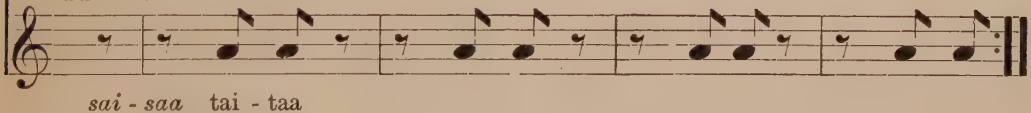
2d Part.

**Exercise 106.**

1st Part.



2d Part.

**YES, OR NO.****Exercise 107.** Doh is F.

LOWELL MASON.



1. Short speech suf - fi - ces deep thought to show, When you wish  
 2. Time - nev - er lin - gers, moves nev - er slow, While he per -



wis - dom, say yes, or no. Save me from speech - es  
 mits it, say yes, or no. If he es - capes you



long, dull and slow; Oh, how much bet - ter plain yes, or no.  
 ne'er can you know If you a - gain may say yes, or no.



## AWAKE!

Exercise 108. Doh is G.

B.

A - wake! a - wake! The shades of night are gone, A - wake! a - wake! To greet the ro - sy dawn; A - rise! a - rise! No lon - ger i - dle stay, Come forth, and keep with na - ture hol - i - day.

## LESSON XXXIII.

There is another time division to which special attention must be given, because it occurs frequently in music and is very commonly given in a blurred, indefinite manner. We refer to the dotted eighth and sixteenth  which is apt to be played as , thus destroying the character of the movement. The pupils must be brought to feel the characteristic effect of this rhythmic figure, and

the teacher should see that the first impressions of it are distinct and clear.

First, let the class hear a movement played in which the dotted eighth and sixteenth stand out in bold relief. Then the teacher may play it again, substituting two eighths—taatai—for the dotted eighth and sixteenth. The children will notice that the music has lost its crisp energy and seems more easy-going. This may be shown in a simple scale run, e. g.:

The children will notice that the first line goes with an easy trotting movement while the second rather suggests springing or galloping.

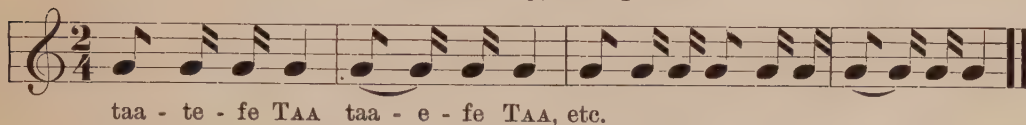
Now let the class see how this new movement is related to taatefe. This can be clearly shown by the finger signs.

When the third finger is joined to the other two which stand for the half-pulse, the children see that the first tone will take up three-quarters of the pulse and the second tone has only one-fourth of it. They see also that by taking out the consonant *t* where the joining of the fingers took place



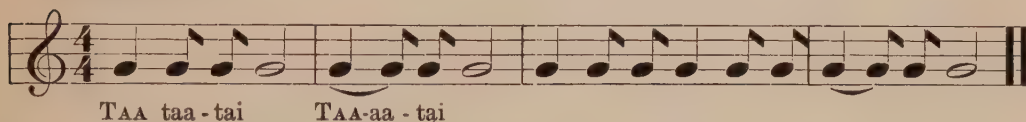
the taatefe has now become taa-efe. Practise the two names alternately with the finger signs of the left hand, beating time with the right hand. Let the next exercise be sung at first very slowly, then by degrees increase the speed.

**Exercise 109.** Taatai and La, first slowly, then quicker.



The class should be led to see that, when taken quite slowly, taatefe reminds us strongly of TAAataai, and taa-efe is like TAA-aatai. So we can reproduce the rhythm of Exercise 109 in a broader relation, thus :

**Exercise 110.**



If Exercise 109 be la'd at M. 50 and Exercise 110 be la'd at M. 100 they both sound alike. Show the class that in taa-efe it is usual to put a dot after the eighth note in place of the tied sixteenth, thus ♪ ♪

Let each of the following exercises be taataid and la'd first to a slow tempo and then at a lively rate. Call the children's attention to the different effect of the same rhythmic form when taken fast and slow. This is especially noticeable in taa-efe. When taken slowly it produces a lingering effect well suited to gentle entreaty,

whereas in a brisk movement it suggests impatience and boundless energy. In the swift leap of the tones the middle vowel of the name is somewhat of an obstacle, and it is customary to pronounce the name taa-fe. This form will henceforth be used in these exercises.

**NOTE.**—The consonant *r* is now omitted from the time names as it rather complicates them and it is taken for granted that the children now observe the proper rhythmic pulsation, but if at any time they fail to mark the strong accent the teacher should require them again to use the *r* on the accented pulse.

**Exercise 111.**



**Exercise 112.**

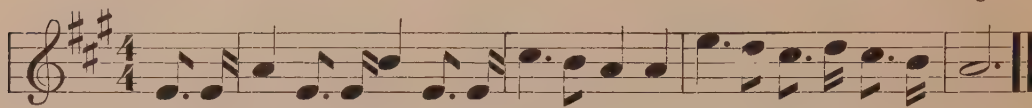


**Exercise 113.**



## Exercise 114. Doh is A.

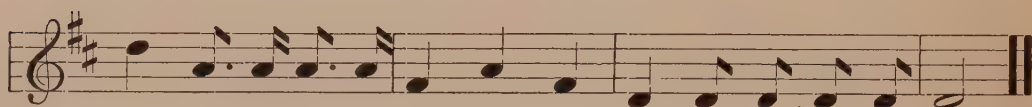
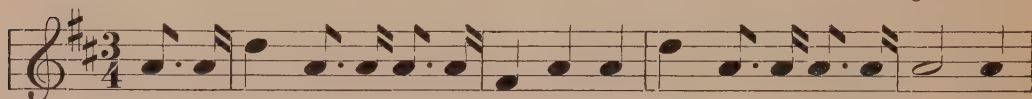
"Guard the Flag."



Guard the flag, guard the flag of our native land ; God save the banner of the free !

## Exercise 115. Doh is D.

Bugle Call.

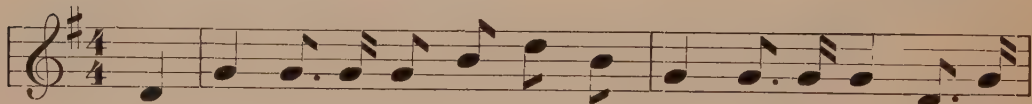


## Exercise 116. Doh is C.



## Exercise 117. Doh is G.

Bugle Call.



## Exercise 118. Doh is A-flat.

Chorus from "Lohengrin," WAGNER.



Flag of the free, Fair - est to see ! Borne thro' the strife and the



thun - der of war ; Ban - ner so bright, With star - ry light,



Float ev - er proud-ly from mountain to shore. Em - blem of free-dom,



Hope to the slave, Spread thy fair folds But to



shield and to save, While thro' the sky Loud rings the cry,



Un - ion and Lib - er - ty! One ev - er - more!

Do not overlook the importance of ear exercises in time as well as in tune at every lesson. The rote-songs will furnish

good examples for analysis by ear. Let the children taatai the melodies after they have sung the words of the song.

#### LESSON XXXIV.

In the previous lessons we have seen how the pulse is divided into half-beats and quarter-beats. We have now to see how it is divided into thirds, or "triplets." We are indebted to John Curwen, for the following clear exposition of this subject:

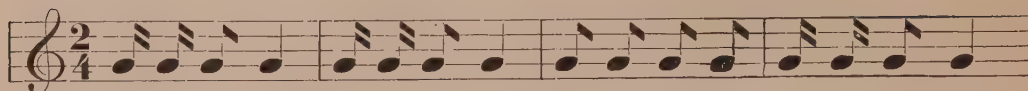
"The name for a pulse divided into three equal parts is taataitee. This pulse division corresponds to such words as 'beautiful specimen' (when said deliberately). It has the accents of three-pulse measure, and is, when correctly performed, very graceful in its effect. Care is required to avoid hurrying over the first and second notes and dwelling on the third, thus converting the pulse division into tafatai. Attention must

also be given to the relative accent of the three notes, the second and third being much softer than the first, so that it sounds like a diminutive three-pulse measure. Silences and continuations are named in the same manner as before; taa-aitee is therefore the name for a pulse divided into two-thirds and one-third, taatai-ee for one-third and two-thirds, etc."

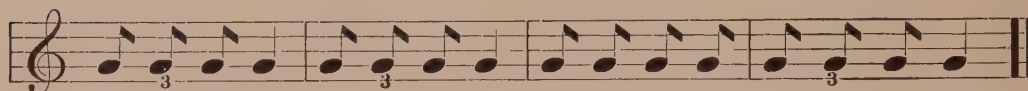
To guard against the hurrying tendency of which Mr. Curwen speaks, let the pupils compare and contrast taataitee and tafatai. The following exercise will serve for this purpose. Call attention to the sudden energetic character of the first half and to the smooth rounded effect of the second half of it:



Exercise 119. To show the difference between tafatai and taataitee.



ta - fa - tai



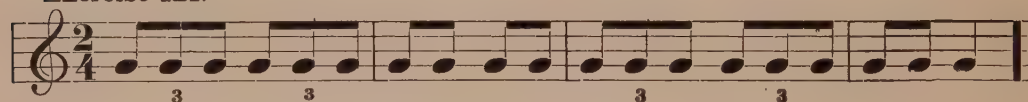
taa - tai - tee

Exercise 120. Notice the difference between taataitee and taatai.



taa - tai - tee TAA taa - tai TAA.

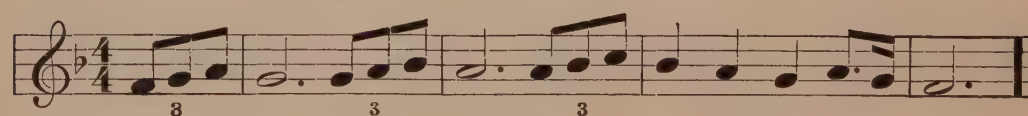
Exercise 121.



Exercise 122. Doh is D.



Exercise 123. Doh is F.



taa - fe

Exercise 124. Doh is G.

SPONTINI.





Exercise 125. Doh is E.

WALLACE.



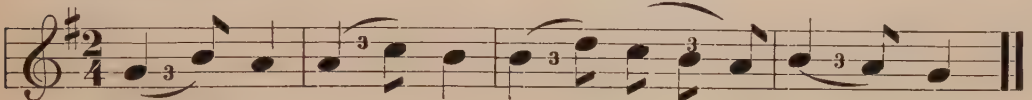
Scenes that are bright - est may charm a - - while,



Hearts which are light - est and eyes that smile.

Exercise 126. Doh is G.

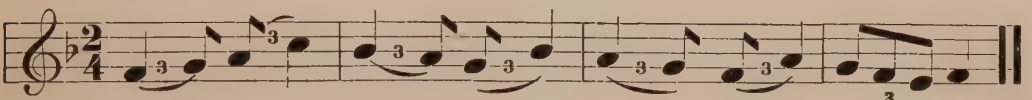
B.



taa-aitee TAA

Exercise 127. Doh is F.

B.



taa-ai-tee taa - tai - ee

After a thorough practice of the foregoing triplets, the class are prepared to Taatai many of the piano pieces found in this book, and of the rote songs. Where there are thirty-second notes count one for each eighth note; this will bring the thirty-second notes into quarter pulses. The substitute time signature will

be found within parentheses, as ( $\frac{4}{8}$ ).

The Time Name cards can be used often, bringing the next new one to view about half a beat ahead of time, so as to give the class an abundance of time to think out, and mentally place the time values called for by the new card.

### LESSON XXXV.

Compound Measures. In all the previous rhythmic exercises the movement has been in twos (the marching effect) or in threes (the gliding or dancing effect); but we now come to a form in which the two seem to be combined. Hence these are called compound measures. The most usual form is that which

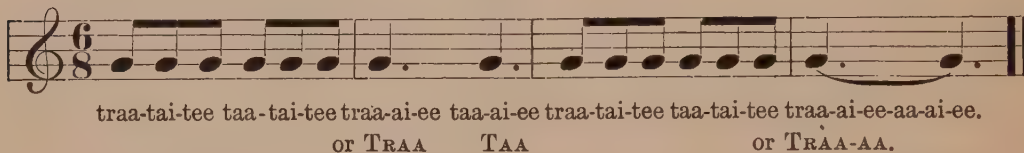
has six pulses to the measure. These generally swing along rapidly and group themselves into threes, so that we feel the pulsation of two beats in a measure, each beat having the effect of a triplet. Another way of putting it to the class will be to show that each measure has a heavy and a light swing and that each

swing carries three little pulses, or pulse-lets. Hence we see that it is a compound movement, having the straightforwardness of the two-pulse measure, modified by the easy grace of the three-pulse movement. As the swing in this measure sounds so much like a triplet we call it by the same name. In quick movement when the tone takes up the

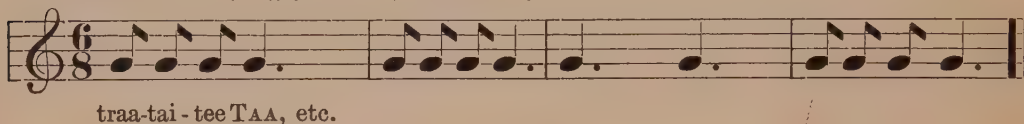
whole swing it is easier to give it the old pulse name, TAA.

Let the following exercises be taken at different rates of movement, and get the children to notice that in quick movement the march of the two-pulse predominates, while in slow movement we feel more of the three-pulse flow.

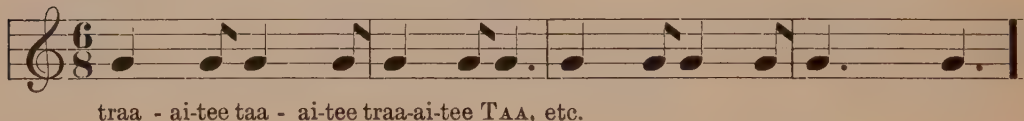
**Exercise 128.** Beat twice to the measure.



**Exercise 129.** Beat twice to the measure.



**Exercise 130.** Beat twice to the measure.

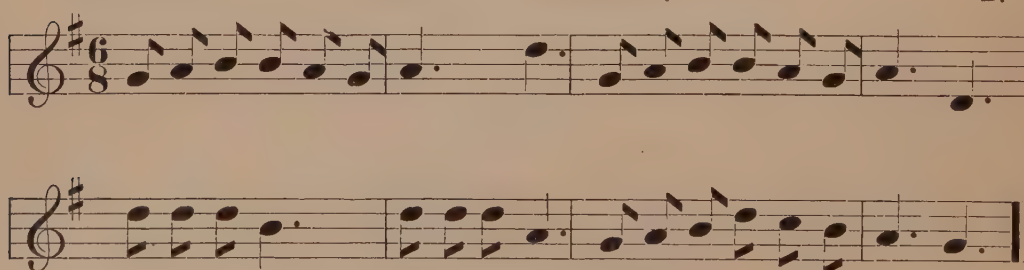


When they have got the proper swing of six-pulse measure to taatai and La, they may go on to melodic forms. The order of development with these will be

1, Taatai; 2, La; 3, Sol-fa; 4, La the tune, and 5, Taatai in tune. In this way they will get good practice in time movement without finding it monotonous.

**Exercise 131.** Doh is G. Beat twice to the measure.

B.



In the secondary form of this movement it is sometimes difficult for the class to sing together the light accent at the start. Let them first get the swing

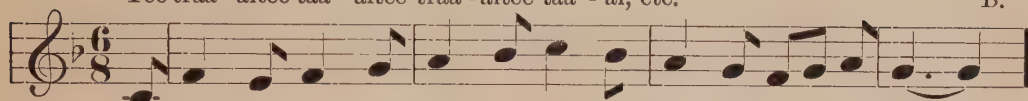
of the measure by reciting together the words, and then go on at once to the time names.



**Exercise 132.** Doh is F.

Tee traa - aitee taa - aitee traa - aitee taa - ai, etc.

B.



A - way, a - way, the sun is bright, It shines o'er land and sea;



Our hearts are free, our steps are light, Come, wan - der forth with me.

Before singing the next exercise let the class be drilled in singing alternately TAA taataitee and TAA-aataitee, until they get over the tendency to clip the time of the tied note.

**Exercise 133.** Doh is D.

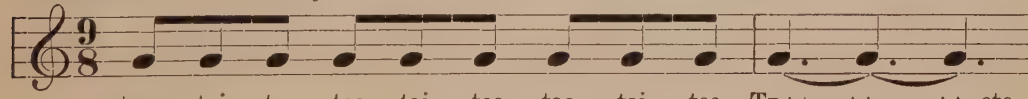
B.



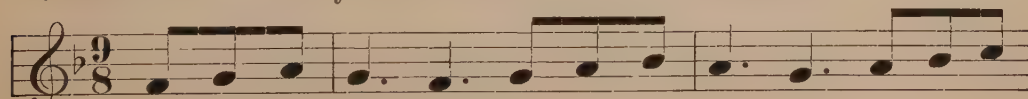
TRAA-aa - tai - tee, etc.



Another form of compound measure which is sometimes used has three swings and carries nine eighth-notes to the measure. In this there is no suggestion of the two-pulse movement, however fast it is taken. It rather seems like the three-pulse measure with a triplet on each pulse. It has a stately movement and is well fitted to express grandeur of sentiment.

**Exercise 134.** Primary form. Beat three times to the measure.


traa - tai - tee taa - tai - tee taa - tai - tee, TRAA - AA - AA, etc.

**Exercise 135.** Secondary form. Beat three times to the measure.

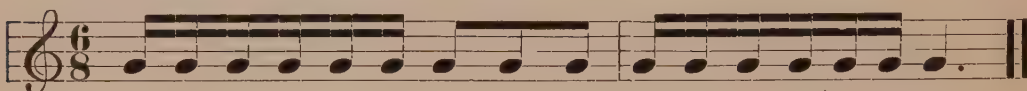
taa - tai - tee TRAA TAA, etc.



In the  $\frac{6}{8}$  and  $\frac{9}{8}$  measures the separate pulses — or pulselets — are not generally divided. But as the divisions do sometimes occur, the teacher should be prepared to show how they grow out from

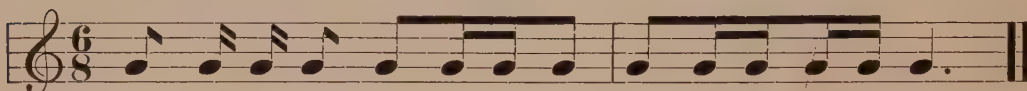
the rhythmic forms which have already been studied. When the group taatai-tee is divided into half-pulses, thus, , it is named tāfātēfētifi. The next exercise will make this plain:

**Exercise 136.** Beat twice to the measure.



tā - fā - tē - fē - tī - fī taa - tai - tee ta - fa - te - fe - ti - fi TAA

**Exercise 137.** Beat twice to the measure.



traa - te - fe - tee taa - te - fe - tee tra - te - fe - ti - fi TAA.

Exercise 137 will prepare for a pretty rhythmic ornament which is often used in melody. Notice in the next three ex-

ercises that this new form adds a bright sparkling effect to the smooth flow of the six-pulse measure:

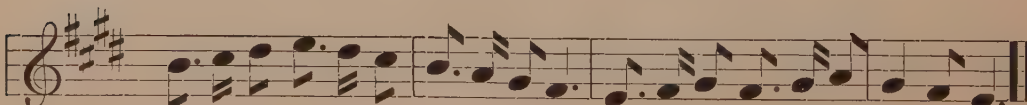
**Exercise 138.** Beating twice.



taa - e - fe-tee TAA taa - efe-tee TAA taa - efe-tee taa - efe-tee taa-aitee TAA.

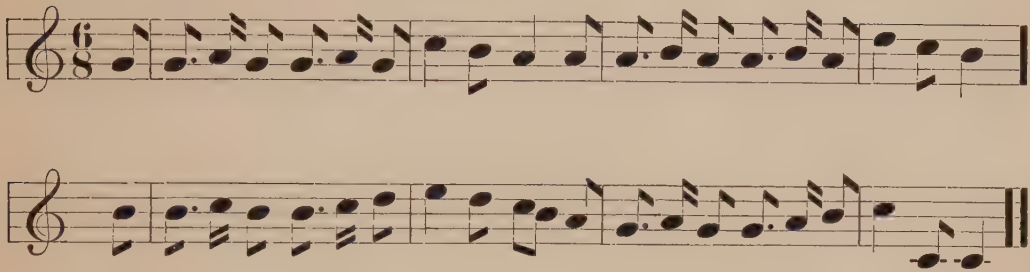
**Exercise 139.** Doh is E. Beating twice.

B.



**Exercise 140.** Doh is C. Beating twice.

B.



In these lessons much attention has been given to the development of rhythm, because teachers have more trouble with this than anything else, and the difficulty is largely because many of the teachers themselves have not a clear and comprehensive idea of the subject. A consecutive review of the time studies as they run through these lessons will show the logical order of development from the simplest beginnings to the more complex forms in the later exercises. The rhythms in the last four lessons, 32 to 35, may seem to some of the teachers too difficult for little children, and in some instances they can be deferred to a later time; but it is necessary for the teacher to see the unbroken connection from the simple to the complex. In children the sense of rhythm is very active, and with intelligent help from the teacher they will enjoy singing the rhythms and will develop surprising proficiency in them. Remember that it is much easier for the children to sing these exercises than it would be to play them, and by singing they are cultivating the sense of rhythm which will find expression through their

fingers when they take up their instrumental lessons.

Once again we would impress upon the teacher that the most essential thing in these studies is to stimulate the feeling of rhythm in the children. Of course, there must be some intelligent thought, but back of all that must be a strong feeling of the rhythmic pulsation in each of the exercises. If that is well developed the proportional length of the tones will not give much trouble. It is absolutely necessary that the teacher should have this rhythmic faculty well cultivated, so that the pattern may call forth a responsive feeling in the children. Remember to take each exercise at different rates of movement.

Keep up the practice of ear exercises at every lesson. In music, the ear is far more important than the eye. Play or sing any of the exercises of previous lessons, while the children listen and interpret by the taatai names. Also direct their attention to characteristic rhythms in the rote songs and in the classical selections that are played to them.

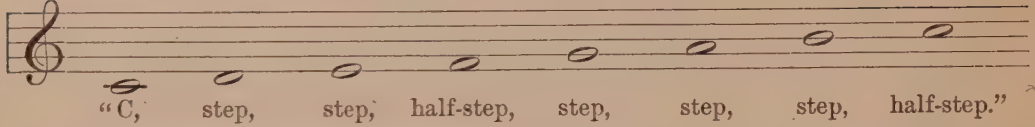
**LESSON XXXVI.**

**SCALES AND KEY SIGNATURES.** By this time the children should be quite familiar with the degrees of the natural scale. To keep this important thing fresh in their minds let them often repeat, "Step, step, half-step,

step, step, step, half-step." At other times let them repeat the formula while pointing on the picture key-board from C to C'. Or one may play the piano while the others sing:



## Exercise 141. The Key of C.



They will observe that when they take C for Doh all of the white digitals agree with the steps and half-steps of the scale.

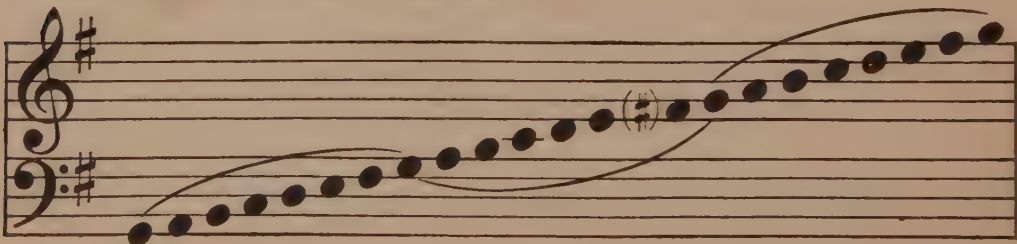
Again, they may point on the staff, beginning at middle C and naming the steps and half-steps up to C' in the third space of the G-clef. Here, too, they will notice that the steps and half-steps upon the staff agree with those in the scale. For this reason when we take C for our Doh it is sometimes called the "Natural Key," because there is no need to alter any of the steps by sharps or flats. All the other keys require alterations upon the staff and call for the use of black digitals upon the keyboard. Let the class find out the need of these changes by actual experiment.

**THE SCALE OF G.** Call upon one of the class to play the scale, starting at G. If he plays on the white digitals from G to the octave G', the class will notice that the seventh tone does not sound right. Let them now name the steps and half-steps of the scale while the tones are slowly played from G upward and they will discover that while the seventh tone of the scale calls for a full step above the sixth, the tone played at F was only a half-step above E. So they see that the seventh tone in this key is F-sharp, and this brings the seventh tone

within a half-step of the G keytone. To fix this upon the mind each child should name the letters and then the class should repeat in concert, "G, A, B, C, D, E, F-sharp, G."

Now lead them to discover the need of a change on the staff when we write the notes in the key of G. Point the degrees of the scale on the Grand Staff, beginning on the G<sub>2</sub> line of the F clef and going to the octave G<sub>1</sub> in the fourth space. At the first pointing the children may answer with the sol-fa names of the scale. Then point again while they tell the steps and half-steps. When the F line is reached they will see that from E to F is a half step, while Lah to Te calls for a whole step. It is necessary then to lift the F line a half-step higher. Show how this is done by putting a sharp (#) there. The steps and half-steps now correspond with those of the scale. In like manner point upward from G<sub>1</sub> to the G line of the upper clef and the need of a # is seen in the F space. Again, starting from the second line in the G-clef point up the scale to the G space above and again, the top F line must be sharped. So they learn that in the Key of G every F must be sharped, although in the Key-signature the sharp is indicated in only one place on each clef sign.

## Exercise 142. Three octaves in the key of G.



Call up one of the class to point on the grand staff from  $G_2$  to  $G_1$  while the class tells the letter name of each degree. Then let another child point from  $G_1$  to  $G$ , while the class tell the names as before, and then a third child may point upward from  $G$  to  $G'$ . The exercise may be varied by pointing the scale degrees downward. The children may be told to bring a written copy of the scale of  $G$  in three octaves to the next lesson, and each copy should be marked for accuracy and neatness.

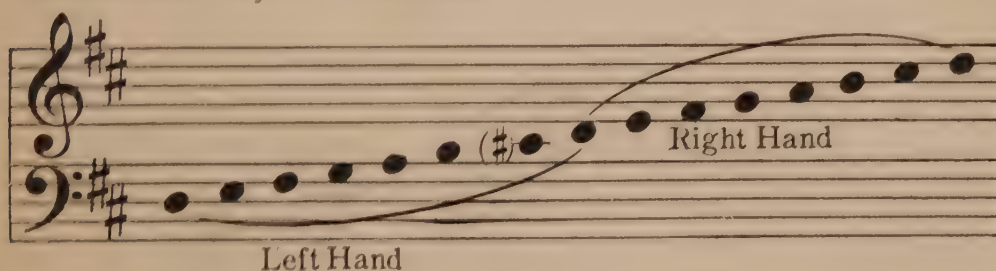
**THE SCALE OF D.** Tell one of the children to play the scale on the keyboard, starting with Doh on  $D$ . If he plays on the white digitals from  $D$  to  $D'$  the class will hear that two of the tones sound wrong, —  $F$  and  $C'$ . As  $Me$  is a whole step above  $Ray$ , while  $F$  is only a half-step above  $E$ , we must strike  $F$ -sharp for  $Me$  in this key. Again  $Te$  is a whole step above  $Lah$ , while  $C$  is only a

half-step above  $B$ , so we must strike  $C$ -sharp for  $Te$ . Therefore the order of the digitals in the key of  $D$  is —  $D$ ,  $E$ ,  $F\sharp$ ,  $G$ ,  $A$ ,  $B$ ,  $C\sharp$ ,  $D'$ . Each child in turn should play up the scale of  $D$  and down again, naming the letters as the tones are struck. Then let them all shut their eyes and repeat the names from memory.

Now they should get the picture of this key upon the grand staff. Point to the  $D_1$  line in the  $F$ -clef and let them solfa from there to  $D$  an octave above. Now point again slowly, at the same time asking questions about the steps and half-steps of the scale, until they see the necessity of sharpening the  $F_1$  line for  $Me$  and the middle  $C$  line for  $Te$ . Call up a child to put the sharps where they are required.

Repeat the process, going from  $D$  to  $D$  in the  $G$ -clef. They will now understand why  $F$  and  $C$  are sharpened in the signature of key  $D$ . Draw a diagram, thus:

Exercise 143. Key of  $D$  in both clefs.



Let the children in turn play up and down this exercise, carefully marking where the sharps come. Remind them that every  $F$  and  $C$  must be sharpened, although only one of each is shown in either signature. Let them draw from memory the key signature of  $D$  in both clefs. They should also be asked to bring a written copy of the scale of  $D$ , including the two octaves, for the next lesson.

**THE SCALE OF A.** Let the class work out the problem of playing the scale on the keyboard starting at  $A$  for Doh. Let them hear the white digitals played from  $A$  to  $A'$ . They will agree that it does not sound like the scale. There seem to be several wrong tones in it. Play again slowly, that they may detect these wrong tones one by one. First they notice that  $Me$  requires  $C$ -sharp. Question them till they under-

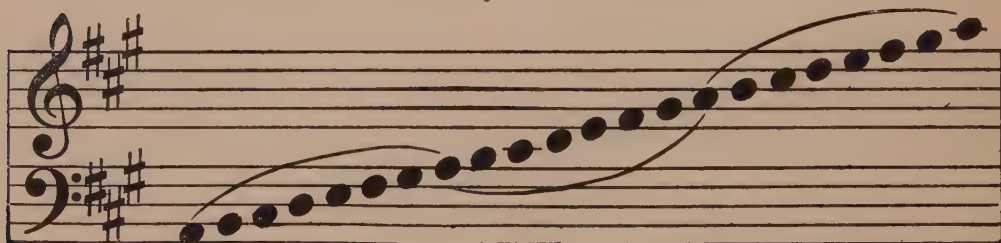
stand why the whole step must be taken at that place. Now they can go from Doh at A until they come to Lah, but there the F sounds wrong, because Soh to Lah is a whole step, while E to F is only a half-step. F-sharp sounds right for Lah, but now Lah to Te is a whole step, so we must go from F-sharp to G-sharp and then the scale sounds right once more. They should now in turn play the tones and repeat the formula of the A-scale, — A, B, C $\sharp$ , D, E, F $\sharp$ , G $\sharp$ , A. Then let them reverse the order, playing downward while naming the sounds.

Having become familiar with the position of the A-scale upon the keyboard, the

class should next see it pictured upon the grand staff. Starting with Doh on the A<sub>2</sub> space of the F-clef, let the class solfa up to the octave Doh on the A<sub>1</sub> line. Let them do this in an easy compass of their voices. Next draw out from them where the sharps are to be placed (C $\sharp$ , F $\sharp$  and G $\sharp$ ), so that the steps and half-steps may agree with those of the natural scale. Repeat the process with the octave from A<sub>1</sub> up to A in the G-clef, and after that in the higher octave from A to A<sup>1</sup>. The highest note will require an added line above the G-clef.

The children should now write the scale in the key of A on the grand staff, thus: —

**Exercise 144.** Three octaves in the key of A.



Let them play this on the piano up and down until they can easily pass over the A-scale in either direction.

If the class has been well trained to locate the scale upon the keyboard in the foregoing keys and to understand the correct intervals of each key upon the staff, they will be able to work out the problem of the other sharp keys for themselves. The essential thing is, to determine the place of the keytone upon the keyboard or upon the staff and then to follow the order of the steps of the scale. A little suggestive prompting on the part of the teacher will be helpful to keep the children on the right track. It may be done in some such way as this: — "We will now build up a new scale, taking E as our starting place. Sound the central E

upon the piano. What shall we call this tone? (Doh). Which is the Ray digital? Sound it. Why must we have F $\sharp$  instead of F? Which is the digital for Me? Why is it G $\sharp$ ? Play Doh, Ray, Me, to see if we are right so far. Which is the digital for Fah? Which for Soh? Play from Doh up to Soh. Play it downward. Find the digital for Lah. Why C $\sharp$  instead of C? Which digital sounds Te? Why would D sound wrong? Play the whole scale. Play it downward. How many black digitals did you play? Name them. Shut your eyes and name them from memory. Name them again, going downward. All sing up the letter names of this scale. Sing them downward. What is the name of this key?" The process might be repeated at another time



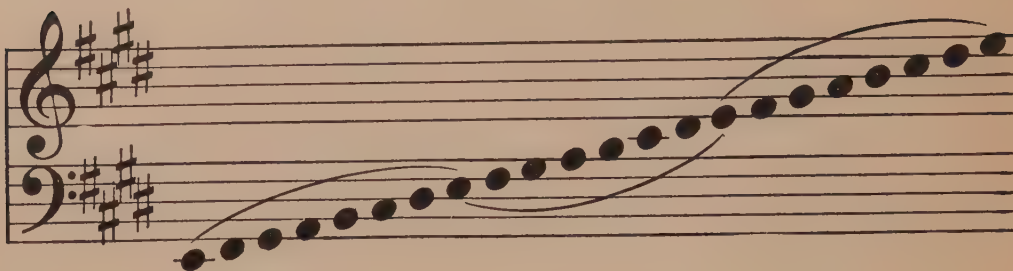
in a lower octave, using the left hand to play the tones. This method of development will give the children a clear idea of the key, as far as the keyboard is concerned; but they must have an equally clear idea of its notation upon the staff. We have to get a distinct picture of this in the child's mind and as a step toward this we should present a distinct picture of the thing to the child's eye. Have a large diagram of the grand staff either upon the blackboard or upon a large sheet of cardboard. This should be a bold and carefully finished picture, for its mental counterpart will be stamped upon the child's consciousness.

In locating the notes of the key upon the staff remember that the children are not to be told anything: they must find out each thing for themselves. They may soon forget what they are told; but what they discover they will never forget. The proper work of the teacher is to follow the children and, by questioning them about what they already know, to keep them upon the track of discovery. The present problem may be worked out in this way:—"Let us find out how to place the new key upon the grand staff. I want somebody to show me the place of E in the F-clef (3d space). That is to be the place of our Doh. Now point upward step by step to the next E above, while we all sing the solfa names. But before we can put down the notes we must see if the steps and half-steps are all right. Repeat the steps and half-steps of the scale. Now start at E<sub>1</sub> and name the degrees on the staff in going to the E above. E<sub>1</sub> to F<sub>1</sub>? (half-step). Is that the same as from Doh to Ray? What must we do to make the note for Ray right? (Put a # before the F<sub>1</sub>.) Will F<sub>1</sub> to G<sub>1</sub> do for Ray to Me? Why not? (Ray to Me is a full step.) What is to

be done? (Put a # before the G<sub>1</sub>.) Is G<sub>1</sub> to A<sub>1</sub> right for Me to Fah? (Yes.) How about A<sub>1</sub> to B<sub>1</sub> for Fah to Soh? (Right.) What sort of a step is it from this B<sub>1</sub> to C? Will this do for Soh to Fah? (No.) What must I do? (Put a # before C.) Is C<sub>1</sub> to D right for Lah to Te? (No, put a # before D.) How far from D<sub>1</sub> to E? Will that answer from Te to Doh? (Yes.) Now we have finished one octave of our new key. What is the name of this key? (E.) How many sharps have we used for it? Name them. Now name them again, one at a time, while I mark them down in their place beside the F-clef. Now you may all take your staff paper and write down the notes from E<sub>1</sub> in the third space to the E above, putting the four sharped notes into their proper places. I want a good pattern set for the class. Who would like to come up and point slowly to the notes on the large diagram and sing, not to the solfa names, but to the scale numbers? It should be done like this: 'One, sharp-two, sharp-three, four, five, sharp-six, sharp-seven, eight; eight, sharp-seven, sharp-six, five, four, sharp-three, sharp-two, one.' Now all carefully point to the notes on your own copies and sing in concert, like the pattern which we just heard. You may all write down the signature of Key E in the F-clef, like that which you see on the large diagram. In another lesson we will find out where the sharped notes come in the G-clef."

When the scale of E has been developed in both clefs, so that the children have a clear idea of it, both as it relates to the instrument and as it is pictured upon the staff, they may sound all the tones of the next exercise, using the left hand for the lower part of the staff and the right hand for the higher.

Exercise 145. Three octaves in the Key of E.



In instrumental work the position of every sharp must be kept in mind; but all that the singer needs is to remember the place of Doh. For this purpose it is not necessary to remember all of the sharps of each signature. One simple

rule covers the whole ground,—The last sharp added, the one to the right, is always number seven of the Scale, and the Doh in every case is immediately above that right hand sharp.

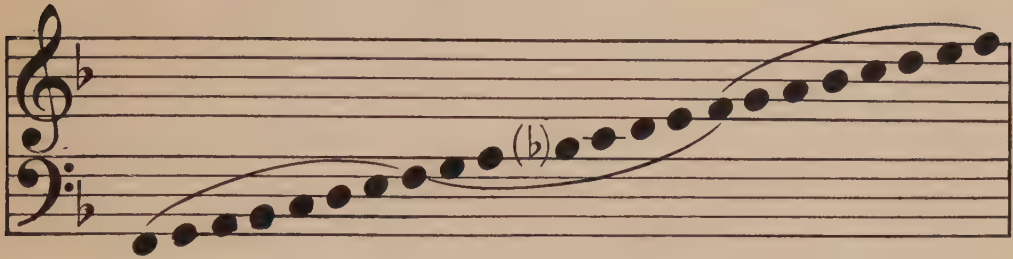
### LESSON XXXVII.

SCALES AND KEY SIGNATURES IN THE FLAT KEYS. The order of development here will be much the same as for the sharp keys in the previous lesson, except that it is now a question of lowering the tones by half a step, instead of raising them. The Key of F offers the simplest problem in this direction, since it only requires one alteration from the “natural key.”

First get the tones located upon the keyboard. Starting at F and playing up the scale on the white digitals the class will hear that there is something wrong with the fourth tone, Fah. Let them recite the degrees of the scale, step, step, half-step, step, step, step, half-step. What is the third interval; Me to Fah? (Half-step.) What is the interval from A to B? (Whole step.) Then we must take the black digital which is a half-step below B. What is its name? (B-flat.) With this one alteration play again from F to F' and it accords with the scale tones from Doh to its octave above. Play again and say the letter names, F, G, A, B $\flat$ , C', D', E', F'. Repeat the

letter-names with eyes shut. Do it backward. All name them once more slowly, at the same time pointing the correct positions on the small pictures of the keyboard. (See Diagram A on p. 92.) This exercise may be repeated in the other five octaves above and below.

Having got the Key of F well located upon the keyboard, the next thing is to get it placed upon the staff. Draw the children out by questioning, e.g.: “Who can show the F<sub>1</sub> line on the lower clef? Who can tell the place for the F<sub>2</sub> an octave below? Let us take that for Doh. Point up the steps from F<sub>2</sub> to F<sub>1</sub>, while you sing the solfa names. Point upward again carefully and see if the steps agree with those of the scale. (No, the third step, A to B, is a whole step.) How can we make it into a half-step? (Put a flat before the B.) Build another octave from F<sub>1</sub> up to F in the G-clef. Now a third octave from F to F' on the top line. As all the B's must be flatted in this key we will put a flat on the B beside the two clefs and that signature will show that we are in the Key of F:

**Exercise 146.** Three octaves in the Key of F.

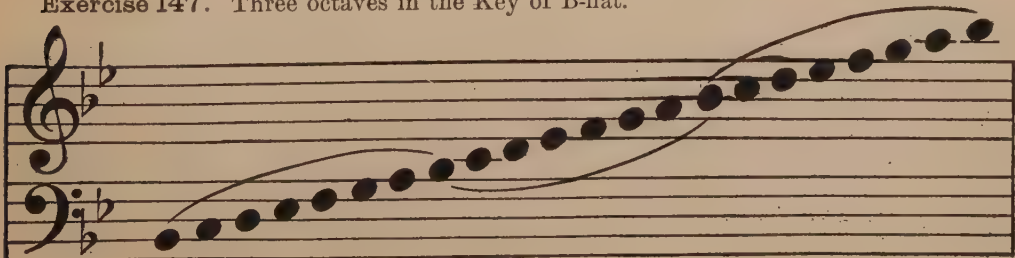
In all the other flat keys we have to start on a black digital for Doh. For the Key of B-flat follow a course similar to that above. Remember that with each key there are two problems to solve,—First, How does that key relate to the keyboard? And then, How does it relate to the staff? If these two things are kept distinct and taught one at a time the class can get a clear understanding of the keys; but if the keyboard problem and the staff problem are presented at the same time, the children will get an imperfect and confused idea of the whole thing. It is better to place the key upon the keyboard first, because there the children can both see and hear the scale tones. After this naturally comes the location of that scale upon the staff.

Having fixed upon B $\flat$  as the keytone of the new scale, let the class follow the stepwise order upward, or downward, and they will discover the need of using the E $\flat$  digital for Fah. “What scale is this? (B-flat.) How many black digitals in this key? Name them. Each go and play the scale from B $\flat$ <sub>1</sub> to B $\flat$ . All name the digitals used in the scale of Key

B-flat. All point on the picture keyboard the higher and lower octaves of this key.” (See Diagram B on p. 92.)

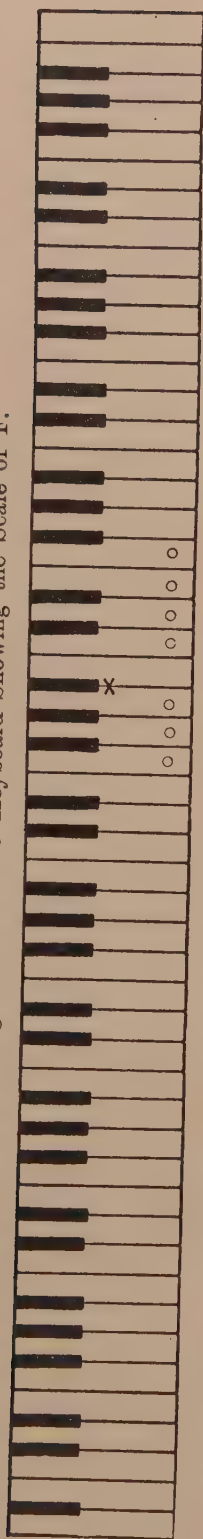
Now turn to the large diagram of the Grand Staff, upon the blackboard or chart, and let one of the class point to the B<sub>2</sub> line in the lower clef. Have it changed into B $\flat$ <sub>2</sub>. Let the class solfa the scale up to B $\flat$ <sub>1</sub>. Point again more slowly while they name the steps and half-steps. When they reach the fourth position at E<sub>1</sub>, they discover the need of a flat there for Fah. Place the two flats in the signature beside the F-clef, thus: When this oc-

tave is completed take the next octave from B $\flat$ <sub>1</sub> to B $\flat$ , slowly leading the way, but leaving the children to find the places where the flats are to be placed. Repeat the process in the octave from B $\flat$  to B $\flat$ <sub>1</sub>. This is the highest position they have yet reached, but they see that it comes next above the A line, which they had in Exercise 144. Put the flats into the signature of the G-clef, thus: Remind the class that in the music every B and E must be flattened, but in the signature only one B $\flat$  and one E $\flat$  is marked in each clef.

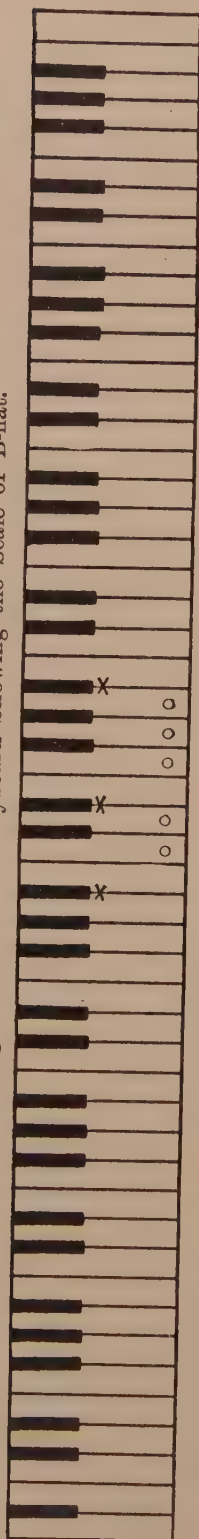
**Exercise 147.** Three octaves in the Key of B-flat.



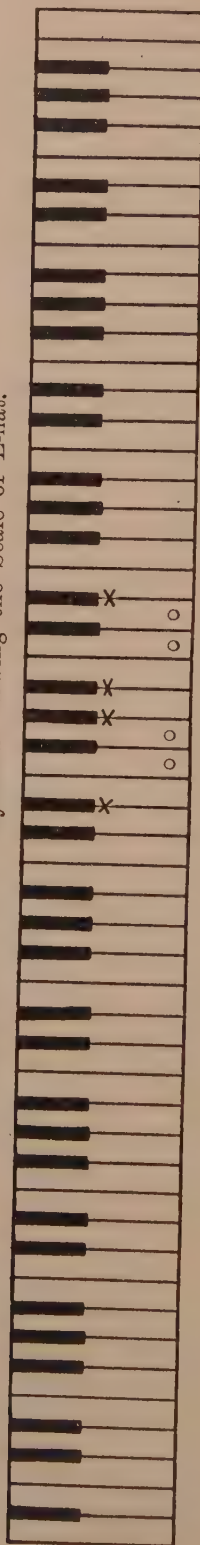
A. Diagram of a Piano Keyboard Showing the Scale of F.



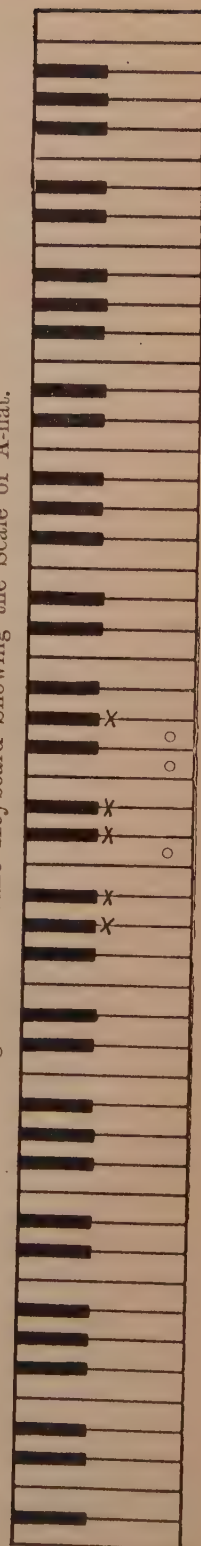
B. Diagram of a Piano Keyboard Showing the Scale of B-flat.



C. Diagram of a Piano Keyboard Showing the Scale of E-flat.



D. Diagram of a Piano Keyboard Showing the Scale of A-flat.



Let the class mark where the flatted notes occur, and then let them in turn play the three octaves from the staff, so as to get a clear understanding of how the notes on the staff relate to the digitals on the keyboard.

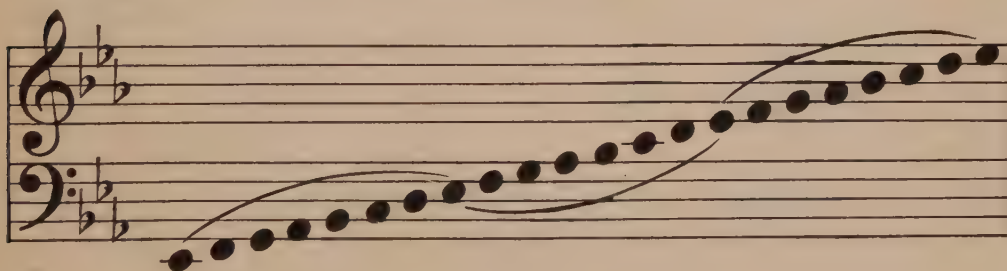
Now let the class work out the problem of key E-flat. Having located the keytone upon the E $\flat$  digital, there are two ways of finding the correct position of the other tones of the scale. One way is to tell by ear whether the tones played correspond to the well known tones of the scale and, if not, to find another digital which does produce the expected tone. The other way is to calculate the steps and half-steps upon the keyboard, so as to find the scale formula:—"Step, step, half-step, step, step, half-step." Exercise the children's minds by using sometimes one way and sometimes the other. By either process they will find the need of three black digitals in this key, viz: A $\flat$ , B $\flat$  and E $\flat$ . When they have become familiar with one octave, let them find the other octaves above and below upon the keyboard. They

may then all point from dictation upon their E-flat diagram. (See p. 92.)

The dictation exercises may take different forms. One way is to ask the class to point with a pencil the position for any given solfa name, as, Doh, Soh, Me, etc. At another time the numbers may be used, as, One, Three, Five, etc. Make them clearly understand that in every key the keytone is Doh or One, and the other tones are named accordingly. A third form of dictation is for the teacher to play a simple succession of tones, as, 1, 2, 3, or 1, 3, 5, 8, first telling the class in what key it is going to be played. They tell by ear the solfa names and then point the positions upon their diagram.

When they have well associated the key with the keyboard they may study its relation to the grand staff. This can be done in a similar order to that of the preceding keys. Starting at E $\flat$  let them find out where the flats are needed and then place them in the key signatures, as in the following diagram:

**Exercise 148.** Three octaves in the key of E-flat.



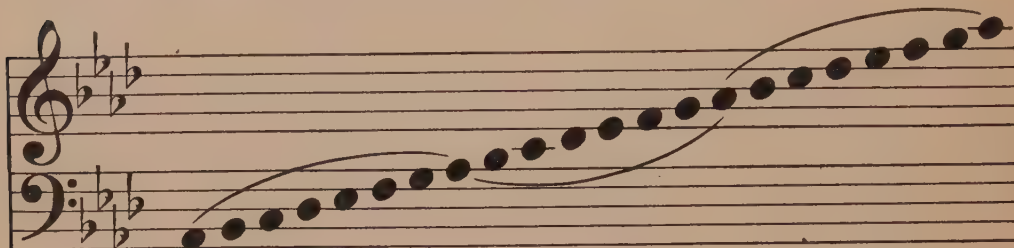
The key of A-flat requires four of the black digitals, but by this time the children can easily work out the problem for themselves. They will soon notice the order in which the black digitals come—1, 2, 4 and 5 of the scale—and they should repeat while striking the tones,

"A-flat, B-flat, C, D-flat, E-flat, F, G, A-flat." Let them form a clear picture of the middle octave from A-flat<sub>1</sub> to A-flat and strike quickly whichever tone of the scale is called for. Then they should individualize the other octaves above and below. (See Diagram D on p. 92.)

When a clear impression of the scale upon the keyboard has been formed—and not before—the class may locate it upon the staff. Let them find out where the four flats are to be placed and put them into the key signature of both clefs.

They will see that the staff picture of the notes, apart from the signature, is the same in keys E-flat and A-flat as it is in keys E and A. But on the keyboard the flat keys present quite a different picture from the sharp ones.

**Exercise 149.** Three octaves in the key of A-flat.



In this and the preceding lesson we have studied the “natural” Key of C and four removes in either direction from it. If more distant sharp or flat keys

are needed, the children can work them out along the same lines. Here is a complete table of the key-signatures for reference :

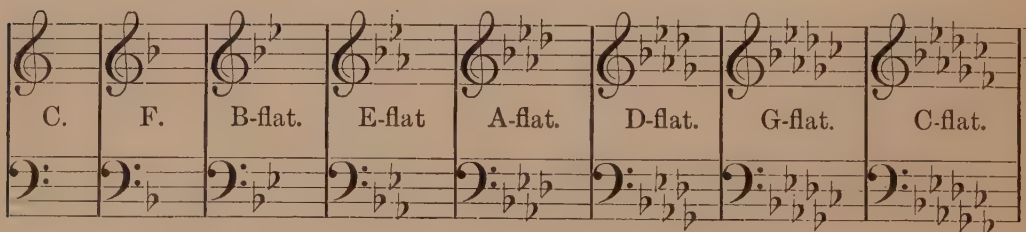
#### TABLE OF KEY SIGNATURES.

##### The Sharp Keys.



**NOTE.**—The last sharp to the right in each key will always be *Te*, the 7th of the scale.

##### The Flat Keys.



**NOTE.**—The last flat to the right in each key will always be *Fah*, the 4th of the scale.

In some classes it will not be practicable to work through all of these keys ; but it is important for the teacher to know

how to proceed with any given key, and to have a connected idea of the whole series.



Bear in mind that in building up the concept of a key two things should be kept prominently before the class: first, How does that scale fit into the keyboard? and secondly, How does that scale fit into the grand staff? These two things should be taken up separately and each should be well understood before the notes on the staff are connected with the digitals on the keyboard.

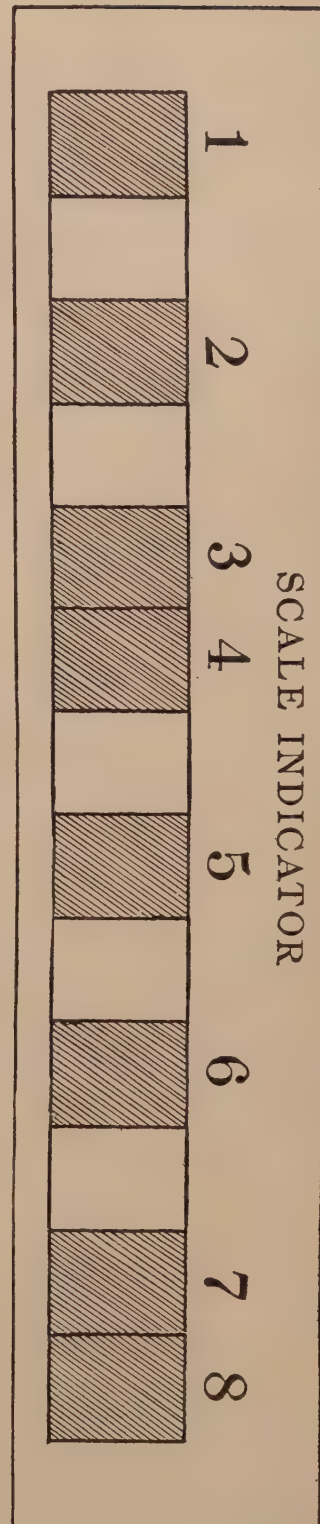
In placing the scale upon the keyboard the child's understanding will be greatly helped by striking the tones, but these can all be played with one finger. It is not necessary to introduce correct fingering of the scale at this time, and to do so would only draw the attention away from the subject in hand, which is — the place of the scale tones upon the keyboard. Teach one thing at a time.

The reasoning out process may be beyond the mental capacity of some little children, who yet have considerable musical capacity. In such cases the teacher should aim to provide helps to picture the thing to the child's mind. The "Scale Indicator" is useful for this purpose. It is a diagram on cardboard which stands back of the digitals and shows at a glance those which belong to the scale in any given key.

This is a simple device. By its means a little child can play the scale in any key without having to calculate the intervals. Let number 1 stand back of whatever keytone is required and then all of the numbered spaces will coincide with the digitals which belong to that diatonic scale. For the key of C, number 1 would stand back of the C digital; for the Key of D-flat, number 1 would stand back of the D-flat digital, and so on with all of the keys. The Indicator is much more attractive to little children when the spaces below the numbers are shown by the prismatic colors of the scale. The Scale Indicator which is generally used covers three octaves of the keyboard, or two of them can be used to cover six octaves.

### LESSON XXXVIII.

**THE GRAND STAFF EXTENDED.** In studying the relation of the notes on the staff to the digitals on the keyboard, the children will notice that while there are over seven octaves on the keyboard there is only room on the eleven line staff for three octaves of notes. This shows the need of adding



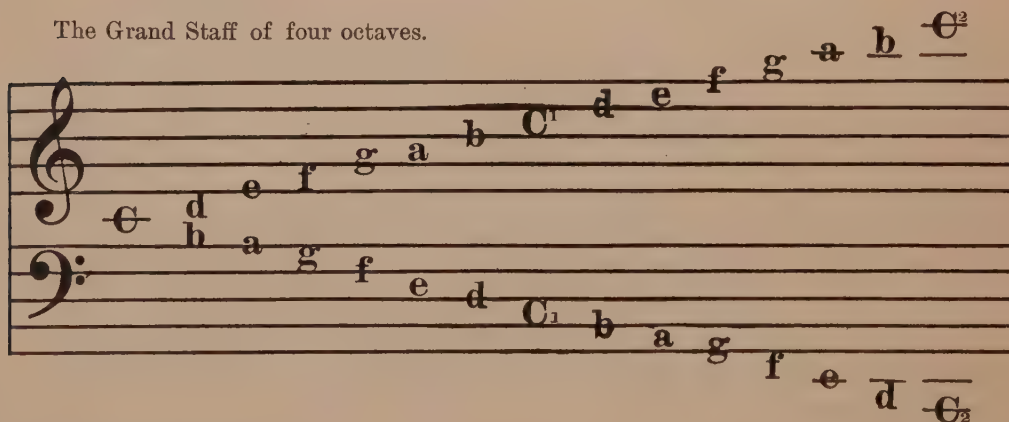
lines above the G-clef and below the F-clef for the higher and lower octaves of the keyboard. But, before this extension is entered upon, be sure that the class has a thorough grasp of the eleven line staff. Especially emphasize the departure from middle C up to the octave C' in the treble clef and down to the octave C<sub>1</sub> in the base clef. Keep to these two octaves until the children can instantly point to any letter that is called for. When they are entirely familiar with these two octaves let them go up from C' on the third treble space to the octave C<sup>2</sup> above. To do this two lines must be added above the F' line. Now they should be well drilled in all the letter positions of that octave, especially with G', A', B' and C<sup>2</sup>.

Then starting from C<sub>1</sub> in the base clef, let the class go downward to the octave C<sub>2</sub> below. This will show the need of two added lines below the G<sub>2</sub> line.

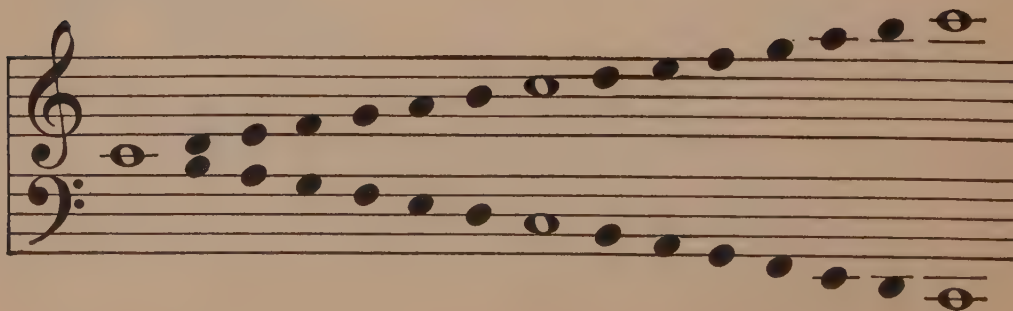
Drill the children in this lower octave, giving special attention to F<sub>2</sub>, E<sub>2</sub>, D<sub>2</sub> and C<sub>2</sub>. To vary the dictation drill the class should sometimes give the names as the teacher points, while at other times the teacher should give the name while the children point the correct position upon the staff.

We now have an extended staff of fifteen lines, upon which we can place four octaves of notes. It is necessary that the children should see this as a connected whole. For this purpose call their attention to the position of all the C's. Starting upward from the central line of middle C we find its octave in the C' space and the higher octave C<sup>2</sup> on the second added line above. Again, starting downward from middle C we find the octave below in the C<sub>1</sub> space and the lower octave C<sub>2</sub> on the second added line below:

The Grand Staff of four octaves.



The same with notes.

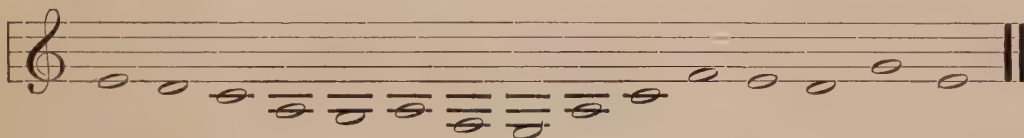


Sometimes, for very high or very low notes, other lines have to be added and these are very confusing to the eye; but when they are seen in relation to the  $C^2$  above or the  $C_2$  below they are more readily interpreted. These extreme notes, however, do not properly belong to this course of study. Those which lie beyond the range of the four octaves had better be left until the pupils have to play them in their regular lessons.

Besides the added lines at the top and bottom of the staff, lines are sometimes

introduced below the treble clef or above the base clef. These are not really added lines, since they are only transposed from the other clef. In the following exercise the class will see that the lines below the treble clef really belong to the base clef. Thus, the second line below this staff is actually the  $A_1$  line of the base clef, and the third line below is the  $F_1$  line of the base clef. Let them give the letter name of each note and then play the exercises upon the piano.

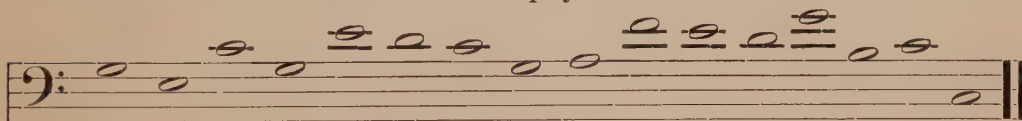
**Exercise 150.** First name the notes — then play them with the right hand.



The next exercise shows lines and spaces above the base clef which really belong to the treble clef. Thus the second line above the lower clef is the same as the E line of the upper clef, and the third line above the base clef is identical with the G line of the treble clef. It is only a matter of borrowing lines

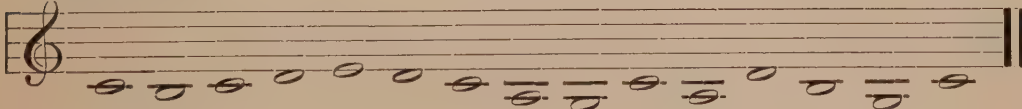
and spaces from the other clef for the sake of convenience. Mrs. Curwen suggests that it is better to call these interchangeable lines “borrowed lines,” using the term “added lines” only for those which come above the treble clef or below the base clef.

**Exercise 151.** Give the letter names and play the notes with the left hand.

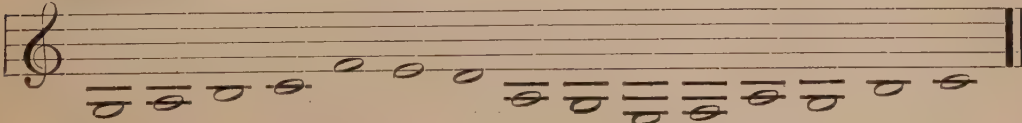


The pen is a good teacher of notation. Let the children transpose the following four exercises from the treble to the base clef.

**Exercise 152.**

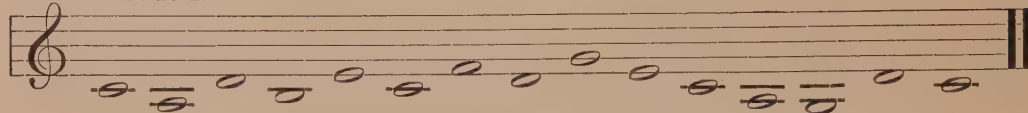


**Exercise 153.**

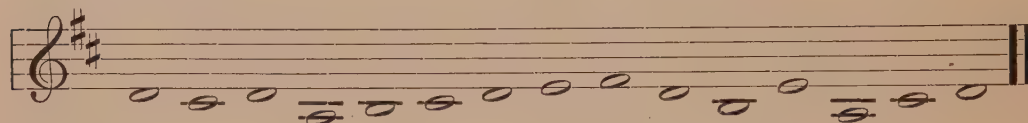




Exercise 154.

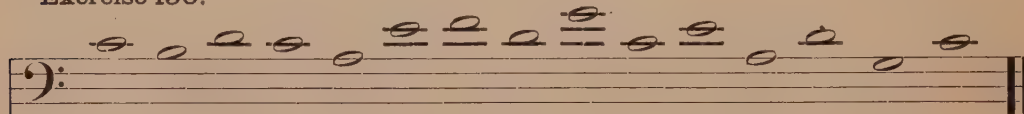


Exercise 155.

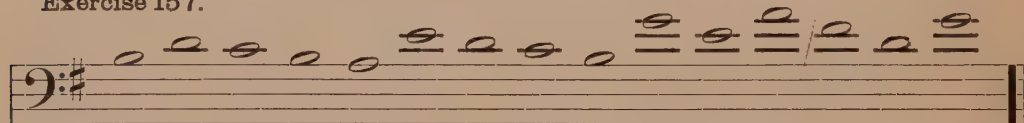


Have the next four exercises transposed from the base to the treble clef.

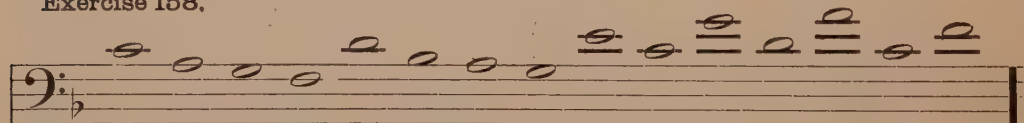
Exercise 156.



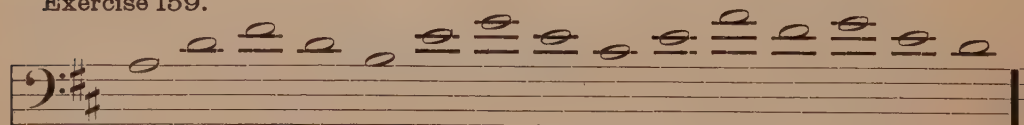
Exercise 157.



Exercise 158.



Exercise 159.

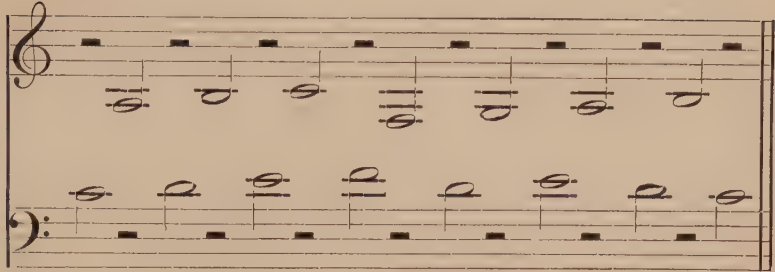


As these transposition exercises will take some time to write out, they should be assigned as home work, to be brought to the next lesson for examination. See that the key signatures are put correctly in the other clef. As each exercise is correctly worked out let the children play it, first from one clef and then from the other.

The next two exercises contain both

clefs with transposed notes intermingled. Move from note to note very slowly while the class repeat in concert the letter names. Then as they name them again let them make a small dot with a pointed pencil on the digitals of the diagram below. Then they may in turn play the exercise upon the instrument, using the right hand for the treble clef, and the left hand for the bass clef.

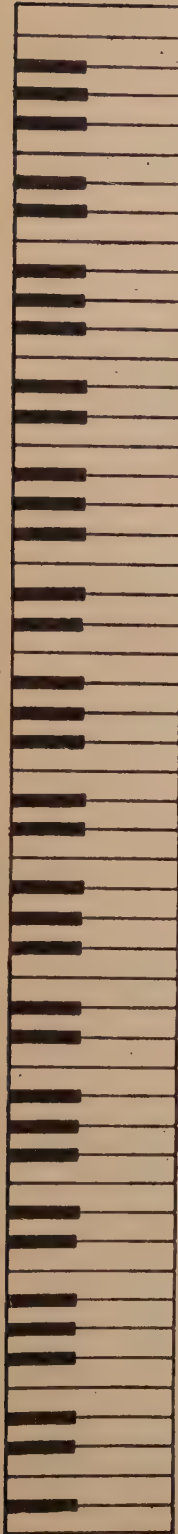
## Exercise 160.



## Exercise 161.



Diagram of a Piano Keyboard.



The added lines above the treble clef and below the bass clef will not be so confusing to the pupils, especially if we do not go beyond the  $C^2$  line above and the  $C_2$  line below; but these should be practised until the children can instantly name any note within that limit and strike it on the keyboard without a moment's hesitation. When the children have gained this complete knowledge of the keyboard and the staff, they will be able to give their undivided attention to the use of their hands in playing.

## LESSON XXXIX.

**HARMONY.** The average child in these classes cannot be expected to understand much about the structure of harmony. But they like to hear it, and the teacher should frequently play simple chord harmonies as ear exercises. They have already studied the development of the three common chords of the scale (see Exercises 69 and 81), and they know something of their character. They should now listen to simple progressions and cadences. The simplest form is where the Doh-chord moves to the Soh-chord, or the Soh-chord moves to the Doh-chord, e. g.:

Doh, Soh; Soh, Doh; Doh, Soh; Soh, Doh; Doh, Soh; Soh, Doh.

Question the class as to which of these cadences gives a sense of completeness and rest, and which of them suggest going on. When they have listened well to these examples ask for their impression of the two chords, accepting any answer that has a grain of truth in it. It is important for them to notice the brightness of the Soh-chord, and the repose of the Doh-

chord. The Soh-chord is active, and tends to lead on to the Doh-chord, while the Doh-chord gives a sense of completeness and rest. Play the following for the completed effects, and ask the pupils if they feel satisfaction in hearing the Doh-chord after the Soh-chord; by such experiments, chords and chord-progressions will mean something to them.

When the chords of Doh and Soh can readily be distinguished, let the class study the effect of the Fah-chord. Ask them to hold the hand up when they hear the new chord in the following examples:

The most striking effect of the Fah-chord is heard in the Amen at the end of hymns and church anthems. Like Fah by itself, the Fah-chord is solemn in its effect.

The children are now ready to understand more fully the character of the Tonic or Doh cadence. All three of the great chords enter into it. First, the solemn Fah-chord moves to the energetic



Soh-chord, and this in turn gives place to the supreme authority of the Doh-chord. The children will be interested to see that in these three chords all the tones of the scale are sounded, and this impresses the key very strongly upon the mind. If they imagine this as a tone picture they will see that the Soh-chord

plays upon it with the effect of light, while the Fah-chord throws in the rich shadow to give it depth. So in the following examples of the Tonic cadence we pass through the shadow of the Fah-chord, out into the sunshine of the Soh-chord and then home to rest in the final Doh-chord.

1

2

3

These examples should be played in different keys, to rest the ear and to show the matter in a somewhat different light. The Tonic cadence is enriched by the introduction of the dominant 7th,—Fah in the Soh-chord,—and by other harmonic devices, but the explanation of these things is rather beyond the little child's understanding, and should be reserved for a later time.

Naturally, the children will want to make harmonies for themselves and they will take great interest in building up the chords with the colored blocks. The teacher should have a set of the inch cubes and each child should have a set of the smaller cubes.

#### Exercise 162.

To build up the Doh triad take the red, yellow, and blue colors. First, stand the red one down for the root of the chord. Then place the yellow one upon it for the third of the chord, and the blue one upon that for the fifth of the chord. Let one of the class go and strike this chord upon the piano in the Key of C. Let another go and strike it in Key F. Another, in Key G, etc.

#### Exercise 163.

Now re-arrange the colored cubes so that the yellow one stands at the bottom. It is still the same combination of colors and stands for the same chord and yet there is a difference. The chord now

has its 3d in the lowest place and this is called the second position of the chord. Let the class hear this played on the instrument (E, G and C'). Compare this with the first position and it will be seen that the second or *b* position is softer and less firm than the *a* position of the chord. Play over a few times in different octaves while the class listen and tell whether they hear the *a* or the *b* position. Now ask them if they can make another arrangement of the three colors.

#### Exercise 164.

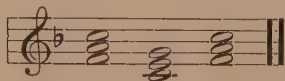
This time the blue takes the lowest place and the chord is in the third, or *c* position. Have the corresponding tones (G, C and E) played. If we compare these three positions of the Doh-chord, we find that the first is the most satisfactory. The second is just about as pleasant in quality, but it lacks the firm strength of the first. The third position not only lacks the strength of the first, but there is also an element of harshness in it, so that it is not used as freely as the others. Let the children listen and tell whether the teacher is playing Doh *a*, Doh *b*, or Doh *c*.

#### Exercise 165.

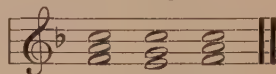
The Soh-chord can be developed in the same manner. Take the blue, violet-red, and orange cubes, place them in the three positions and listen to the corresponding tones in Soh *a*, Soh *b*, and Soh *c*.

#### Exercise 166.

The two chords can then be placed side by side. The class will see that each chord contains a blue cube. This one tone held in common furnishes a strong bond between the two chords, so that it is easy to pass from one to the other. Place side by side three groups, Doh *a*, Soh *a*, and Doh *a*. The teacher will show that this passage



does not sound well, because all of the parts have wide leaps instead of sliding smoothly from chord to chord. To get out of this difficulty let the Soh-chord be built up in the *b* position. Now see how beautifully the music glides from chord to chord.



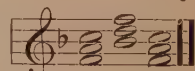
Let the class hear it played in different keys.

#### Exercise 167.

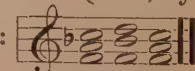
With the green, violet and red cubes build up the Fah group, and play the corresponding tones, F, A, C', on the instrument. Then let the children arrange their cubes in the *b* and *c* positions of this chord and listen to the effect of the three combinations. Play in different octaves and let the class tell whether the chord is sounded in the *a*, *b*, or *c* position.

#### Exercise 168.

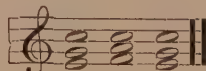
Build up the Doh and Fah groups side by side. What color is found in both groups? What tone is common to the two chords? Place side by side three groups, Doh *a*, Fah *a*, and Doh *a*. Play the corresponding chords:



Why did it not sound well? How can we arrange it so that it will go more smoothly? Can we make the red move straight across the chords? (Yes, by Fah *c*.) Now listen again:



Is there any other way by which we can have Fah *a* and yet keep the horizontal line for the red? (Yes, by making the others into Doh *b*.) Build them in that way. Now listen to the passage:

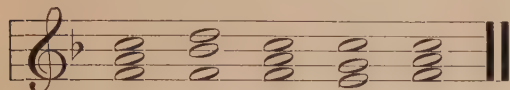


Play it in different keys.

#### Exercise 169.

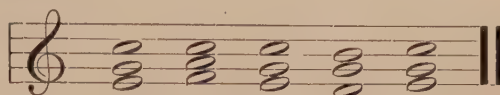
Build up in successive order the groups: Doh, Fah, Doh, Soh, Doh. We have already heard the Doh *a*, Fah *a*, and Doh *a* have an awkward movement, and it is

the same with Doh *a*, Soh *a*, and Doh *a*. How did we get over this in Exercise 168? And how in Exercise 166? How shall we make our present exercise run smoothly? (Doh *a*, Fah *c*, Doh *a*, Soh *b*, and Doh *a*.) Now listen to it:



Can you by another way? Suppose we start with Doh *b*. What should the second group be? (Fah *a*.) And the third? (Doh *b*.) Now what shall we do with the fourth group? Remember that we

want the lines to go as straight as possible. Yes, Soh *c* is the smoothest progression to take. Name through your top line. Name your middle line. Now the bottom line. Can you sing these lines? Now listen while I play the chords:



Play in different keys.

NOTE.—By adding the root of the chords with the left hand these triads may be converted into full sonorous chords.

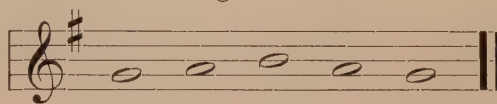
## LESSON XL.

MINOR MUSIC. There is a wonderful charm in minor music, both to the trained musician and to the uncultivated musical faculty. It is an interesting fact that a large proportion of the traditional music which comes to us from ruder times is in the minor modes. It is also noticeable that little children are fond of minor music and quickly catch the swing of minor melodies. Heretofore in these lessons all of the music has been in the major mode. It was necessary to firmly establish in the minds of the children the tonality of the major scale, since that is the foundation of all tune.

The modern minor music closely follows the habits of the major, as closely as a shadow follows its substance. Little

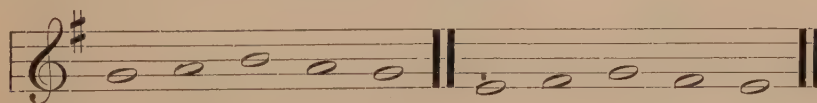
children like to think of minor music as "shadow music," and from their knowledge of the major substance they are able to trace the minor shadow with a great deal of intelligence. The following plan has been used with a large number of little children.

Listen, and see if you can tell the tones which I sing:



Children answer Doh, Ray, Me, Ray, Doh.

Yes, now I will write that down on the blackboard, thus: **d r m r d**. Now listen while I sing that and another phrase:



Were they both alike? (No.) Were they at all alike? (No. Yes.) Listen again, and see if the second belongs in any way to the first. (It was lower, but it seemed to imitate the first.) Which was the stronger? (The first.) Now

listen to it once more. If you thought of one phrase as being a firm substance and the other as being its shadow, which should you say was the substance? And which was the shadow or reflection? I will sing it again, to see if you can name



the shadow tones. Now I will write down the shadow tones:

d r m r d  
 \ \ \ \ \ \  
 l, t, d t, l,

You may sing the first line firmly and the shadow line softly.

Now I am going to la another phrase and I want you, without stopping to think, to la its shadow. Now I will write down what I sang:

d r m r d t, d  
 \ \ \ \ \ \ \

Can you tell me what your shadow tones were? (Lah, Te, Doh, Te, Lah, Soh, (?) Lah.) You were not sure of the sixth tone, because it is a new one to

you. Let us sing the exercise again. You see that it clings to the Lah as Te clings to the Doh. The name of the new tone is "Se." Now I will write down the phrase and its shadow.

d r m r d t, d  
 \ \ \ \ \ \ \  
 l, t, d t, l, se, l,

The upper line is called "major music" and the shadow line below is called "minor music." Now I will la something in the major mode, to see if you can la its minor shadow. Never mind about the names, don't stop to think about them, but begin to la as soon as I leave off:

These ear exercises should be taken rather quickly.

1 Teacher.

Class.

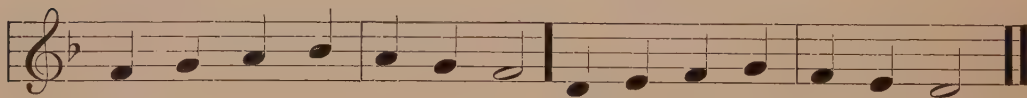
2 Teacher.

Class.



3 Teacher.

Class.



4 Teacher.

Class.



5 Teacher.

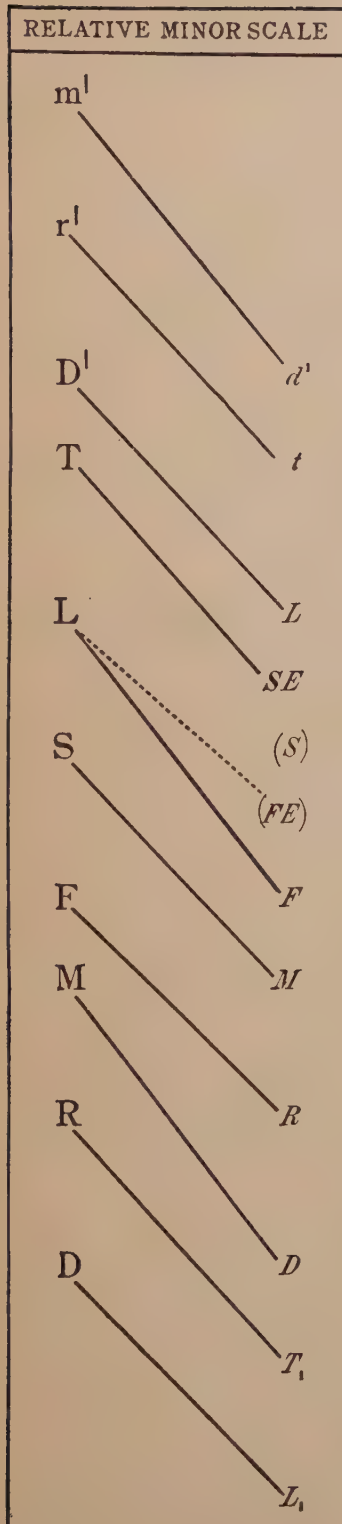
Class.



Don't give the children time to *think* about the answer; it should be purely a matter of feeling. If the minor imitation does not come the first time, la the major pattern again and, if necessary, yet again, until the minor reflection comes out clearly in response to it.

When this has been done the teacher may solfa the passage more slowly and the class will answer by singing the names of the minor tones.

Another way to bring this matter home to the children is for the teacher to write on the blackboard a major phrase and



call upon some member of the class to come and write its relative minor underneath.

Another way to secure variety and renewed interest is for the teacher to point a short passage on the major scale. The class will sing this and then sing its counterpart on the minor scale. Or it may be done the other way, in which the teacher points the minor phrase and after singing that the children give its relative major.

To impress upon the mind the relation of these two scales, the children should be encouraged to bring a carefully prepared copy of the diagram at the side and receive credit marks for accuracy and neatness. Also any difficulty which may arise in minor passages should be referred to this chart; a clear understanding of its relative major will generally solve the difficulty.

It will be noticed that while there is only one recognized standard for the major scale, there is no such single standard for the minor scale. It may be used in different ways.

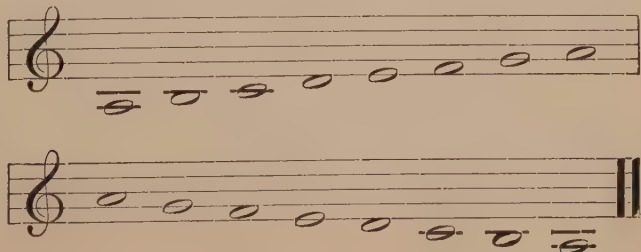
The first essential principle for the children clearly to understand is that in major music everything is subordinate to Doh and yields to its authority. Therefore Doh is number One in the major scale. But in minor music the tone Lah is the controlling influence and all of the tones own its sway. Therefore Lah is always reckoned as number One in the minor scale.

Another essential difference between the two modes is that while in the major scale 1 to 3 comprises a major 3d (two full steps), in the minor scale 1 to 3 is always a minor 3d (step and half-step).

The following exercises will show the different forms of the minor scale.

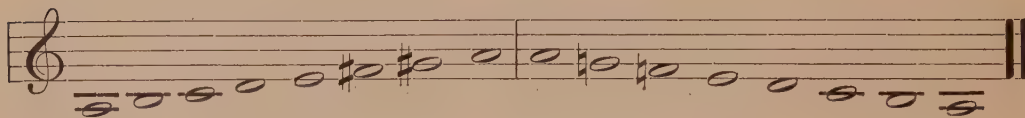
Let each be played upon the piano:

**Exercise 170.** The natural, or unaltered minor scale.



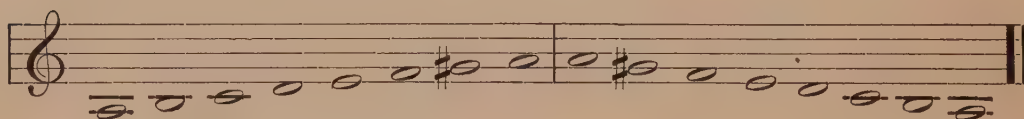
This scale is not used now, because it lacks the upreaching effect of the 7th tone which is so characteristic of modern music.

**Exercise 171.** The melodic scale.



Here we have the 7th sharpened and then, to avoid the awkward interval between 6 and sharp 7, the 6th is also sharpened. This is used sometimes in melodic runs, but the sharpened 6th (fe) is not as good for strong harmony as Fah.

**Exercise 172.** The harmonic scale.

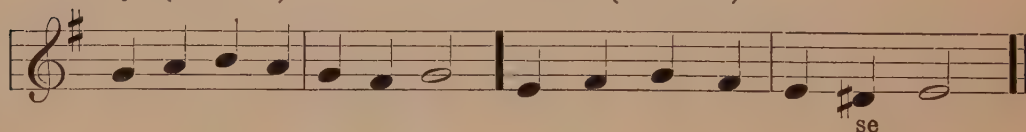


This is the form which is generally used. Although it is not as smooth as the melodic scale, it is better fitted for strong harmonic progressions. Let the class sing the following exercises which modulate from the major mode to the relative minor mode. If the modulations are not clearly understood, refer back to the relative minor modulator.

**Exercise 173.** Modulation from major to relative minor.

G-major (Doh is G).

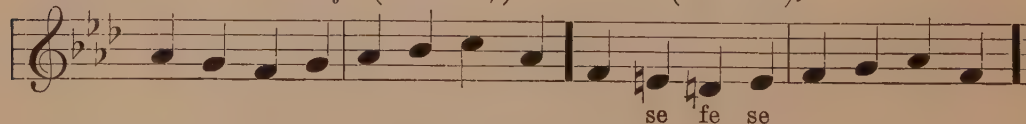
E-minor (Lah is E).



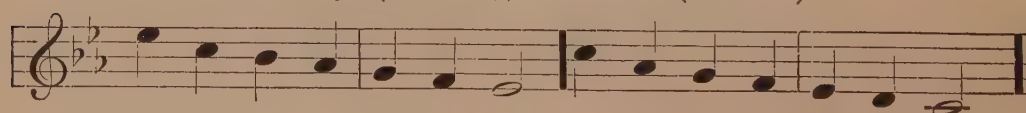
**Exercise 174.** B-flat major (Doh is B $\flat$ ). G-minor (Lah is G).



**Exercise 175.** A-flat major (Doh is A $\flat$ ). F-minor (Lah is F).



**Exercise 176.** E-flat major (Doh is Eb). C-minor (Lah is C).





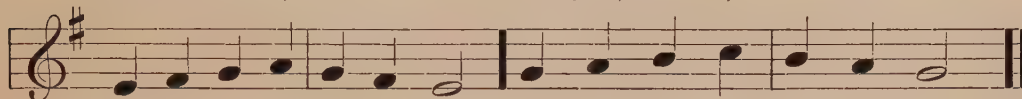
**Exercise 177.** C-major ( Doh is C ).      A-minor ( Lah is A ).



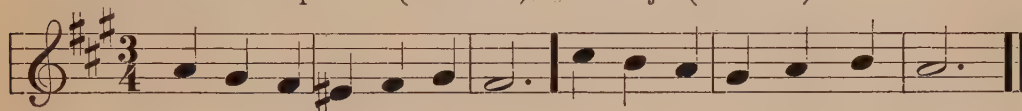
**Exercise 178.** Modulation from minor to relative major.

E-minor ( Lah is E ).

G-major ( Doh is G ).

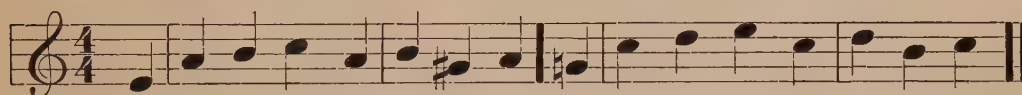


**Exercise 179.** F-sharp minor ( Lah is F ).      A-major ( Doh is A ).



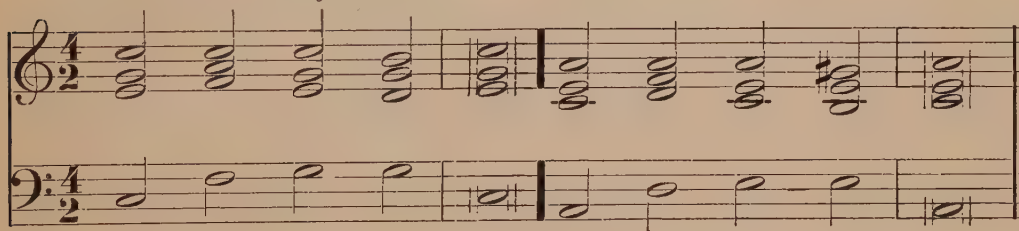
**Exercise 180.** A-minor ( Lah is A ).

C-major ( Doh is C ).

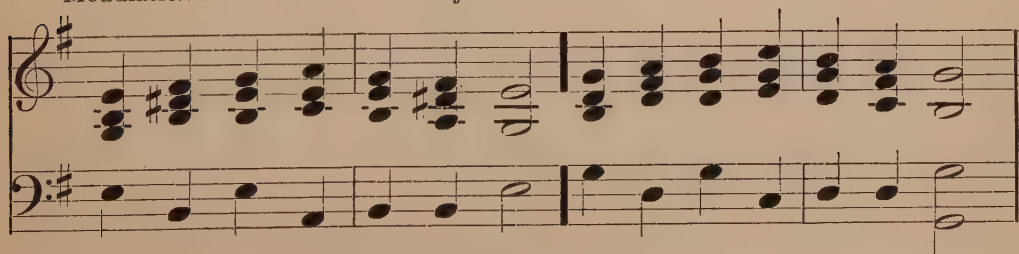


They will now listen intelligently to a few simple examples of modulation in harmony.

Modulation from C-major to A-minor.



Modulation from E-minor to G-major.



In all minor harmonies we feel the need of resting somewhere for a moment upon the more solid major. Let the class listen to the following well-known hymn tune. They will notice that it

begins in the minor, modulates in the middle to the relative major and then floats off again to a minor close. It is well fitted for a penitential hymn.

F-minor. A-flat major. CRUGER.

F-minor.

The children who have worked through this course of lessons will now have an intelligent idea of the fundamentals of music—rhythm, melody and harmony, and

are ready to take up the technical work with the heart and with the understanding also. Instead of mechanical drudgery their music will be an artistic delight.

MENTAL EFFECTS AND MANUAL SIGNS OF TONES IN KEY.

NOTE.—The diagrams show the hand as seen from the left of the Teacher.

FIRST STEP.

SECOND STEP.

THIRD STEP.



SOH.

The GRAND or *bright* tone,—the Major DOMINANT, making with *Te* and *Ray* the Dominant Chord,—the Chord S, and with *Fah* also the Chord *TS*.



TE.

The PIERCING or *sensitive* tone,—the Major LEADING TONE, making with *Ray* and *Fah* the weak Chord *T*.



LAH.

The SAD or *weeping* tone,—the Major SUBMEDIANT, making with *Doh* and *Me* the Chord *L*.



ME.

The STEADY or *calm* tone,—the Major MEDIANT, making with *Soh* and *Te* the rarely used Chord *M*.



RAY

The ROUSING or *hopeful* tone,—the Major SUPERTONIC, making with *Fah* and *LAH* the Chord *R*,—in which case it is naturally sung a comma flatter, and may be distinguished as *Rah*.



FAH.

The DESOLATE or *dispiriting* tone,—the Major SUBDOMINANT making with *Lah* and *Doh*, the Subdominant Chord,—the Chord *F*.



DOH.

The STRONG or *firm* tone,—the Major TONIC, making with *Me* and *Soh* the Tonic Chord, the Chord *D*.

FINGER-SIGNS FOR TIME,

AS SEEN FROM THE PUPIL'S (NOT THE TEACHER'S) POINT OF VIEW



TAA



TAA-TAI



ta-fa-fe



TAA-fe-fe.



AA-e-fe.



ta-fa-TAI.



-AA.



-AA-TAL



SAA,  
or TAA.



TAA-SAL,  
or TAA-TAL.



SAA-TAL,  
or TAA-TAL.



## ADDITIONAL HINTS AND HELPS FOR THE MOTHER AND TEACHER.

The first essential in teaching little children is to keep them interested in the subject. Now we find that all children are interested in play, and that they develop great mental alertness in their games. Mother Nature teaches by play. This points the way for the teacher. She should awaken the child's interest by bringing into the music lesson all the charm of play. To do this she must make use of various playful devices until the child becomes absorbed in the game. Some teachers have an idea that this is a waste of time. Far from that it is the quickest and surest way to attain the object of the lesson. Another common objection is that it excuses the pupil from steady application to work. If by work is meant tiresome drudgery, there is some truth in this objection, for the child does miss much dry routine work. But this criticism seems to imply that the child's power of concentration is weakened by play. This however is not true, as may be seen by watching any interesting form of play. There we see that children—and older people, too—bend their whole energies to achieve success in the game.

To keep up the child's interest there must be variety. A device may be very interesting when first introduced, but it soon loses the charm of novelty, and it will then need some new development, or an entirely different method of presentation. The teacher should have various plans in reserve, so as not to repeat exactly the routine of previous courses of lessons.

The color-music idea is the most varied and interesting of the different modes of presentation. In addition to what has been shown in the previous lessons other

suggestions are here offered for the teacher's guidance.

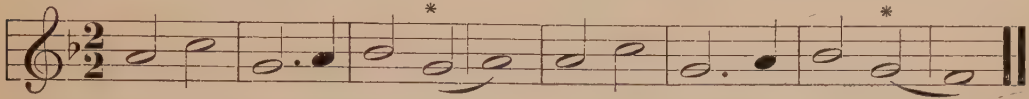
This is the "first gift" in kindergarten play. Its use in the music lessons for little children has already been noticed in Part I of this book, but a few additional exercises may here be indicated.

First, as to very young children. We are often asked what is the earliest age at which a child should begin to take music lessons. Much earlier than most people imagine. Music play may begin while the baby is in the mother's arms, and as a matter of fact that is where the musical education generally begins. The problem is how to get a good start. In addition to the lullabys and nursery jingles which develop the child's sense of tune, the tone consciousness may be awakened by ball play. When the baby has reached that interesting period called "taking notice," the mother should swing the red ball gently in such a way that he can look at it without effort, and then she sings in a soft, clear tone the name "Doh." Repeat this day after day, until the color and tone name have associated themselves in the child's mind. Then the blue ball can be used in the same way. Use the red and blue balls alternately for a time and after that the yellow ball can be introduced. This will prepare for the games and songs of the nursery period.

The colored balls may also be used to teach the older children the natural gravitation of the leading tones of the scale. When the triad has been well learnt with the red, yellow and blue balls, and especially the interval of the 3rd from Doh to Me and Me to Doh, the 2nd of the scale—

Ray — should be introduced. After fixing the Tonic chord well in the mind, let the children hear the new tone and then show them its color representative — the orange ball. The purpose is to show the questioning, unresting character of the tone, with its upward gravitation to Me or its downward gravitation to Doh.

Hold the red ball below the yellow one in the left hand, and the orange ball between the fingers of the right hand. Then sing to show how peacefully Ray moves upward to Me (orange to yellow) and again, how confidently it goes down to Doh (orange to red). For a good example of this, sing Pleyel's Hymn:



Here they see both the upward and the downward resolution of Ray.

The orange ball now takes its natural position between the red and yellow, and through eye and ear the children have conceived a good idea of the hopeful but uncertain attitude of the tone.

In like manner the fourth tone of the scale — Fah — may be introduced. First, be sure that the character of Me and Soh are pretty well understood. Then when the new tone is introduced it can be contrasted with the joyousness of Soh and with the peacefulness of Me. When it has made a distinct impression upon the ear, the teacher should lead the class to observe its strong tendency downward to Me. This may be illustrated to the eye by holding up the green ball while singing Fah and letting it move to the yellow ball as Fah resolves upon Me. On one occasion this lesson was made intensely interesting to some children in a kindergarten by associating it with the story of a parrot's affection for a canary. Visiting the same kindergarten some weeks later it was found that the children had a firm grasp of the tones Fah moving to Me.

There are now five contiguous colors

— red, orange, yellow, green and blue — to represent the first five tones of the scale, and a number of melodic phrases may be constructed from them.

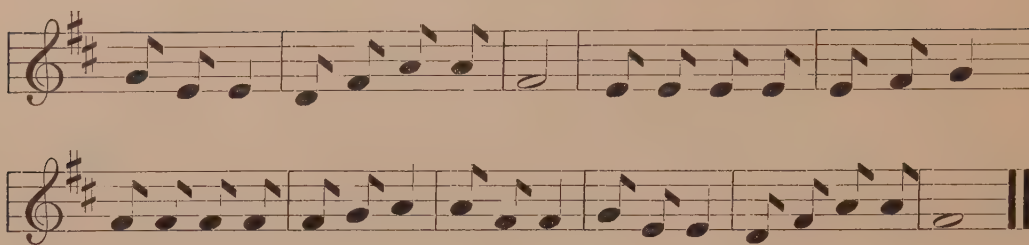
By way of variety, while the children are learning the tones and their related colors, five of them may each take one of the balls and hold them one above another in their proper positions while another child points to them and sings the proper tones.

Or, for another presentation, the five children may stand side by side holding the balls in a row for a ball piano. Then the other children go in turn and play little tunes upon it. These may either be played from dictation, or as invention exercises. Credit tokens can be awarded for good inventions.

Yet another way is for the player to touch the balls in turn and the child who holds the ball sings the tone. If a tone is wrongly given the player announces that it is "out of tune." If he fails to detect the mistake, any other child may correct it and take the player's place. To show that pleasing melodies can be constructed upon these five tones take such well-known tunes as the two following:

#### LIGHTLY ROW.







as a tone picture. This Staff Peg-board teaches the children the names of the lines and spaces, and can be used either for lines of melody or for chord combinations.

THE COLOR SCALES.

Following the play with cubes, spheres, and pegs comes the making of color scales in a permanent form with gummed paper discs. Those are mounted upon a gray cardboard which makes a pretty ornament to hang up in the child's home as a constant reminder of tone relations. There are eight compartments for the tone colors and these can be filled either with one inch squares or one inch circles. In the one case it is a picture of the cubes, and in the other a picture of the spheres as well as a preparation for the smaller notes which follow.

Still another occupation  
COLORED of the kindergarten which  
STICKS. can be turned to good ac-  
count is that of stick lay-  
ing. As a symbol of music this has the  
double advantage of indicating the tone  
by the color and the time by the relative  
length of the sticks. Thus a red stick  
of one inch in length would mean the  
tone Doh to be held for one beat. The  
same color in a two inch length would  
signify that Doh was to be held for two  
beats, etc. Plain sticks can be used for  
time relations alone, e. g. —

TAA TAA TAA — AA, etc.

Then substitute colored sticks for the plain ones and the time-form becomes a melody.

It will be seen that the teacher who understands the kindergarten games and occupations can use many of them as aids to the child's musical education.

THE SCALE      When the children go  
INDICATOR.      from their little finger  
                         piano games to the key-  
board of the piano they will be greatly  
helped by the Colored Scale Indicator.  
This has already been mentioned in  
the foregoing lessons, but a few addi-  
tional remarks may be helpful to the  
teacher.

The prismatic colors of the scale with the corresponding numbers are placed upon a strip of stiff gray cardboard. This stands along the back of the keyboard in such a manner that the scale colors coincide with the digitals of each octave. It covers three octaves and can be moved up or down behind the digitals. The red always shows the place of the keynote, and every other interval in that key is shown by its own color upon the Indicator. So the children can see at a glance what digitals have to be played in any given key, and they can also readily pick out the common chords of that key. This enables the children to give their whole attention to the use of the fingers while they are getting the feel of the different keys. It will be seen that the Scale Indicator is a logical development from the finger play upon the colored cubes.

In all of this work the thought element is progressive. At first the child does little thinking. His attention is fixed upon the colored picture and he follows these colors with his fingers. But by degrees the teacher draws him on to think out the reasons for these things. When his fingers readily adjust themselves to the color signs, call attention to the numbers which accompany these colors. After the child has got accustomed to the numbers, cover up the colors and let him play the scale to the numbers. So with chord exercises. He knows that red, yellow and blue make the Tonic triad; lead

him to think of this as 1, 3 and 5 of the scale, and then to play from the numbers instead of the colors. Again, let him find out which are the larger thirds of the scale and which are the smaller thirds. Get him to think this in numbers as well as in colors. Next, he should observe the arrangement of the larger and smaller thirds in a major chord and their different arrangement in a minor chord. Let him point out the examples in colors and in numbers, always listening to the effect which each makes upon the ear. Ultimately the Scale Indicator is entirely withdrawn, because the child has learnt to think out the scale relations upon the keyboard itself.

Another device  
**THE KEYBOARD CHART.** for giving learners a good understanding of the key-

board is the Keyboard Chart (See advt.). This gives a convenient summary of several things given in the lessons of this book and it will usefully follow and supplement the Scale Indicator.

Of course, the most important thing for all music students is the training of the ear; but, taking it for granted that the tone sense is well developed, the two main things in the embryo pianist's education are the keyboard and the staff. Later on good fingering will be of paramount importance, but attention to that belongs more to the teaching which follows this Kindergarten Course.

The orderly develop-  
**BUILDING THE GRAND STAFF.** ment of the staff has been set forth pretty thoroughly in the foregoing lessons, and we would advise the teacher to go over them repeatedly, as the subject is presented concisely and many points will escape the notice in the first readings. Consult the topical index in review work.

It only remains here to give a few hints as to how the teacher may secure the active co-operation of the children. One axiom which she should keep constantly in mind is this:—“*We learn by doing.*” Let the children do things. For instance, when they have looked at the eleven-line staff they should have eleven sticks or slats and build a staff for themselves. Then, from their own staff let them count the lines and spaces. To impress the matter still more upon their minds let them draw a picture of the lines and spaces.

On another occasion as they lay out or draw the lines, the children may call them by their letter names. Do not neglect the hand staff. Children always like finger games and by means of the finger staff much individual work may be done in concert.

When the staff as a whole has been well impressed upon the children's consciousness, let them separate the upper five lines for the right hand from the lower five lines for the left hand. Now they begin to think upward from the middle C line into the G-clef, and downward from that line into the F-clef.

The Staff Sheets will  
**THE SCALE UPON THE STAFF.** be found useful for placing the scale upon the staff, or the Staff Boards can be used for that purpose. It can be done either with color notes or black notes. The children begin by building up the scale from C to C' in the G-clef, and downward from C to C<sub>1</sub> in the F-clef. But they should follow that by building the scale in all the other keys. One advantage of the color-notes is that each key makes its own distinct impression without the need of the sharps and flats. When the idea of a movable scale upon the staff is clear to the children, they will be interested in the

development of sharps and flats in their lessons, because they will see a reason for them and understand the purpose which they serve.

When the children have become familiar with the keyboard and with the positions of notes upon the staff, the next thing is to get them well acquainted with the different characters and signs of music.

First, the children should recognize the character and learn its name. If the teacher has the ability to draw a well formed character, the best way is to let the children see this drawn upon the blackboard. But few can draw a good picture of the characters and, as first impressions are important, rather than draw a faulty character the teacher will do better to select the required sign from a box of characters and show it to the children. When they have had a good look at it she should give its name, which the children will repeat. Then they may try to draw one like it. Never mind if their early attempts are crude; the important point is that they are observing that sign and learning to quickly recognize it. Do not introduce too many signs at one lesson, for we want each to leave a separate and distinct impression upon the memory.

It is not so much the number of things introduced into a lesson as the thoroughness with which something is learnt so that it will not have to be learnt over again.

When the individual characters become known, they can be laid out upon the table and the children may be called up in turn to select the one which is desired. As the number of the characters increases this work of selection becomes a more searching test of familiarity with musical signs.

## CONSTRUCTION

### EXERCISES WITH MUSIC CHARACTERS

So far we have only been selecting the tools of music. It becomes more interesting when the children begin to use the tools. After they have learned the appearance and the names of the characters, they have to learn their relative values. Here is one way.

Lay down a whole note and call for two other notes which shall equal that one in value. Then call for four notes which taken together will equal the whole note. To reverse the process, lay down four quarter-notes and ask for two notes which shall be equal in value to the four. Again, ask for one note which shall counterbalance the four.

Here is another way:—Take a quarter-note as a standard of the beat. We call it TAA. Ask for another note which will last over two beats. What shall we call this? (TAA-AA.) Now let the children place out notes which will stand for TAA, TAA, TAA-AA. Find a note which will last for four beats. Who can place out three notes which will tell this story—TAA-AA, TAA-AA, TAA-AA-AA-AA? Can you place out five notes which will mean TAA, TAA, TAA, TAA, TAA-AA-AA-AA-AA? A more severe test is to sing a simple time-form to laa which the children have to interpret by ear and then place out the proper notes for it.

Explain to the class that every note has a companion sign which has the same time value as the note, but it means silence for that time. Show the quarter-rest and whisper its name—SAA. Place it below the quarter-note and let the children speak the name TAA and

### RESTS, OR SILENT PULSES.

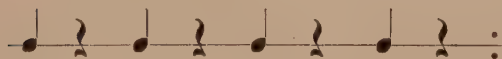


whisper the *SAA* alternately, until they have closely associated the two characters in their minds.

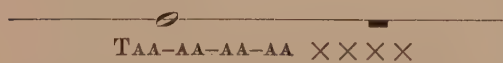
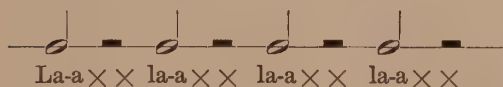
Next show the half-rest and explain that it has the same time value as the half-note. Whisper its name — *SAA-AA*. The children speak the one and whisper the other alternately, while pointing to each, until the relation between the two is well understood.

Then let them see that the whole-note has a companion rest, which looks like the half-rest, but it takes a different position. To remember the difference they may think of the half-rest as floating on the line, while the whole rest seems heavier and sinks below the line.

The children can now place out time-forms on their Staff-Boards, using both notes and rests, e. g. :



First sing and whisper the time names. Then repeat to laa, tapping for each silent pulse.



The children will appreciate the importance of these time values when they have to fit them into the measures. Let them listen to this simple exercise :



They will notice that there are four accents which give four waves or measures to the movement. Show how these measures are marked off by the bars, e. g. :



Let them see that there are two beats or pulses in each measure and that each pulse is shown by a quarter-note. So this is called "two-four" time and it has those two figures ( $\frac{2}{4}$ ) placed at the beginning for a time-signature. They will see also that the movement has a more finished effect if we substitute a half-note for the two quarter-notes in the last measures, thus :—



The children may place this and the following time-forms upon their Staff Boards. These exercises show the use of rests. Let each silent pulse be whispered or tapped.



Another way of teaching the time-measures is to let the children place the bars for any given form of measure. In the next exercise the time signature shows that there are to be two quarters, or something else of the same value, in each measure. Where should the bars be placed ?



Supply the bars in the following line :




Let the children listen to the following :



How many measures? How many pulses to the measure? Let them place out the twelve quarter-notes on the Staff Board. Place in the bars. Add the time signature at the beginning. Then let them "taatai" and "laa" the exercise. For another exercise in three-pulse measure let them place out the following notes from dictation. They are told that it will be in three-four time and they begin by putting in that time-signature. Then they are told what notes to put, but as they go along they must find for themselves where to place the bars :



When the dictation is finished wait to see if someone is wide awake enough to notice that one of the measures is incomplete. What is needed in the last measure? Suppose we put in a quarter-note there and tie it on to the half-note, thus :  This will illustrate the use of the tie. The dotted note can be shown later.

The teacher is likely to be asked the question — Why is the music sometimes in two-pulse and sometimes in four-

pulse measure? It is well to give the children an intelligent idea of the similarity and of the difference between the two. This can best be done by a concrete example. Let the children compare the two following lines :



At first they notice hardly any difference, for there are four accents in each. But when they listen more carefully they hear that the four-pulse measure has every other accent softened down to a medium force, which gives to the music a smoother and more graceful flow. Two-pulse measure does very well for a slow movement; but when the pulses move faster we readily appreciate the greater refinement of the four-pulse measure.

It is better not to introduce eighth-notes until the quarter-note has been well established as the unit of measurement in two, three and four-pulse measure. The good teacher makes haste slowly. There is always a temptation to move along with the more bright and eager pupils; but if we do this the other children first become confused, then discouraged. "Slow, but sure" is a good motto to keep in mind. Instead of hastily moving to new ground sustain the interest of the whole class by using new illustrations upon the old ground.

The pulse unit having been well established the next step is to introduce the eighth-notes as signs of the divided pulse. First, show that two eighth-notes are equal to one quarter-note. How many will equal a half-note? How many to a





Make good use of the finger signs while teaching these half-pulse rests.

Children are apt to get confused about the value of DOTTED NOTES. The aim of the teacher is to show that the dot always adds half as much more to the time value of the note. That

sounds simple enough, but the mere statement of it is not enough. It must be shown by many concrete examples with notes of different values. The next illustration shows that the dot after a two-beat note is the same thing as joining a one-beat note to it:



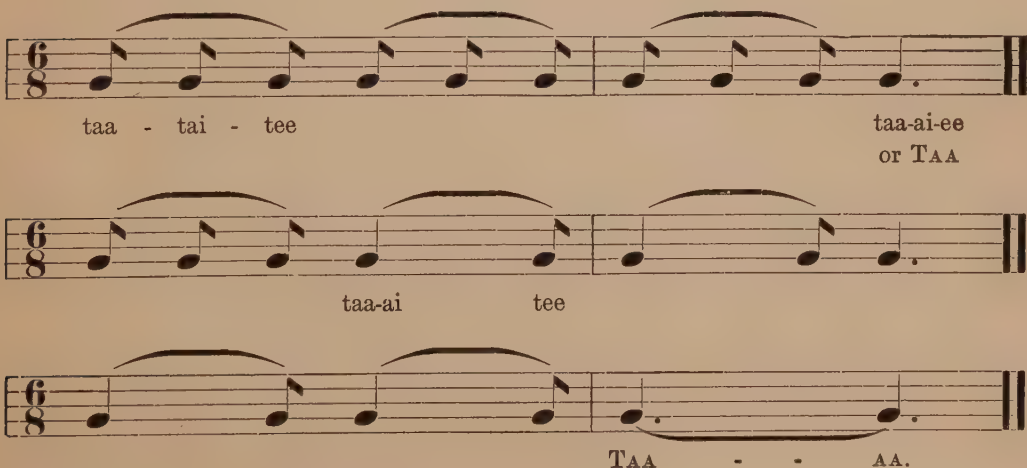
The example below shows that when the dot follows the quarter-note it is the same thing as joining an eighth-note to it:



Give plenty of exercises in which the dot follows the whole-note, the half-note and the quarter-note.

At first the eighth-note was only used AS A PULSE UNIT. for divided pulses, but it is often used as a pulse unit. In this case we have to use the figure 8 instead of 4 in the time signature. There are

four forms of this measure, namely,  $\frac{3}{8}$ ,  $\frac{6}{8}$ ,  $\frac{9}{8}$  and  $\frac{12}{8}$ . The children should place out all of these time signatures upon their Staff Board; but as six-eight is the most usual form they should have more practice in that. When they have observed how in quick movement the notes seem to go in groups of three, let them give each group the name of taataitee.



Lead the children to notice how the measures go with a two-pulse swing. On the other hand the nine-eight movement seems like a long drawn out three-pulse measure :



Considerable attention has been given to the time values of the music characters, because these are what give teachers most trouble; but the principle of use should be carried out with all of the characters. Tune forms can be built up as well as time forms. Remember that the character is not merely to look at. As each one is introduced let it be embodied in some musical form, so that the children may see its relation to the tone language. Every child should have a Staff Board and set of characters and "learn by doing."

#### GAMES TO TEACH MUSICAL THEORY.

The question of note values and musical theory generally is not interesting to most musical students, since it calls for alertness in mathematical calculation rather than in musical feeling. It is therefore necessary to awaken the interest by forms of play, and this can be carried beyond the stage of kindergarten music. Various games have been invented for more advanced pupils. Perhaps the best for teaching the quick calculation of time values is the game called "Musical Dominoes," and this will be useful to the children who have been well drilled in the foregoing exercises. Other games teach note reading and chord combinations while the player is only thinking of the fun of the game. The teacher should keep

some of these games in reserve for social occasions and also encourage her pupils to use them in hours of recreation.

#### UNITY IN VARIETY.

There is no end to the possibilities of varying the means of presentation in the music lessons; but remember that it must be *unity in variety*. There must be oneness of purpose and the teacher must never lose sight of the fundamental principles to be taught. Yet the principles should be so variously illustrated that at each new presentation the old subject has the charm of novelty, because it opens up new ideas. Each new illustration will throw new light upon the subject in hand, and will make it more clear and forcible to some one in the class.

It is hoped that these hints may be helpful to many teachers. The good teacher will accept useful expedients and suggestions from every source; but she must throw into them her own personality. As new and original expedients suggest themselves to her mind in the course of her teaching, she should give them a fair trial and find out how much they interest the children, and also how far they make the subject clear to the comprehension of the pupils. Many things will be failures: some will prove successes. "Prove all things and hold fast to that which is good."

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## MARCHING SONGS

23 Tramp, Tramp, Tramp . . . . .	138
24 We March and Keep our Places . . . . .	138

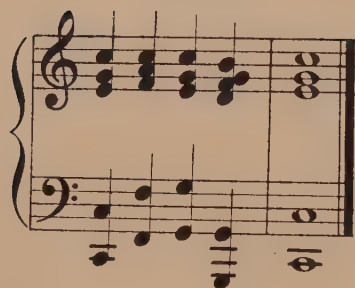
## ACTION SONGS

## MISCELLANEOUS

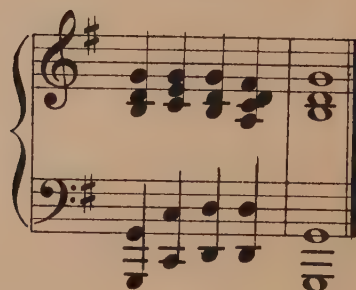


## PRELUDES

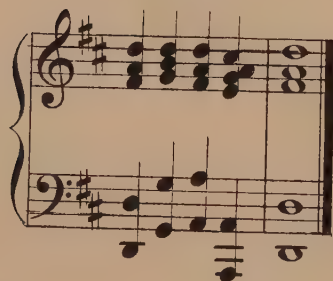
C Major



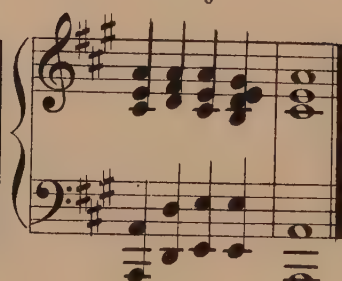
G Major



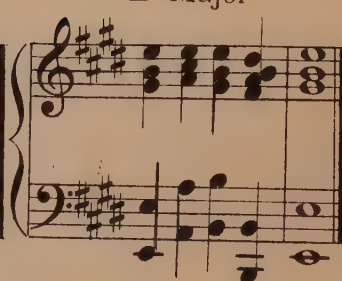
D Major



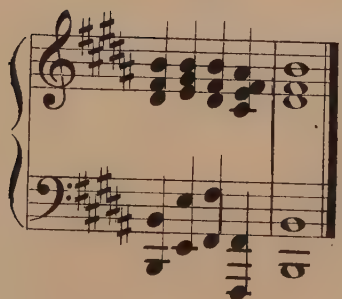
A Major



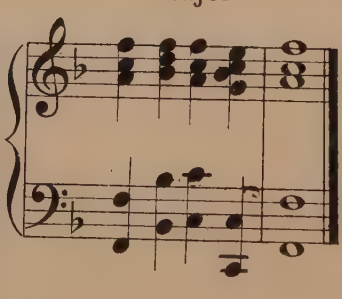
E Major



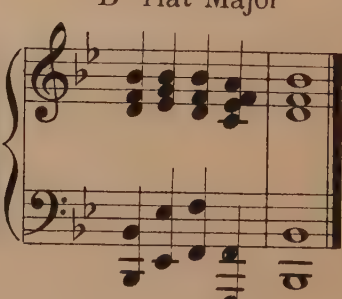
B Major



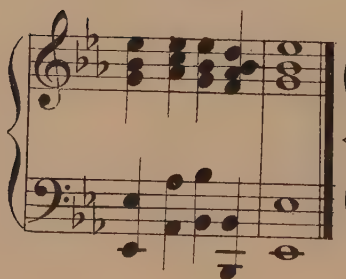
F Major



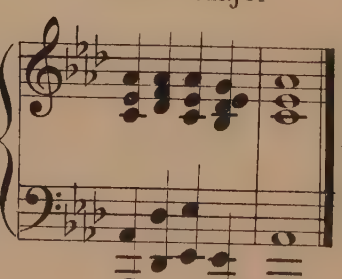
B flat Major



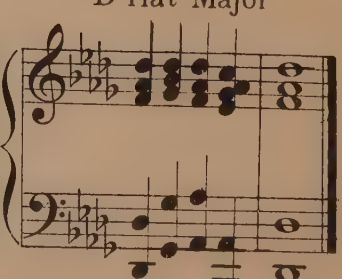
E flat Major



A flat Major



D flat Major



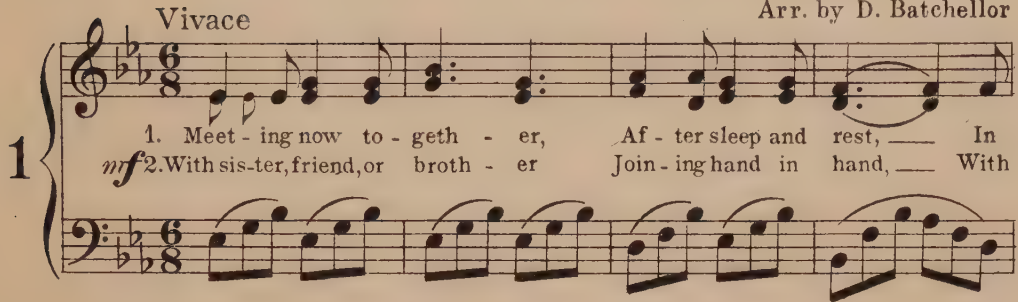
## ROTE SONGS

## SONGS OF GREETING

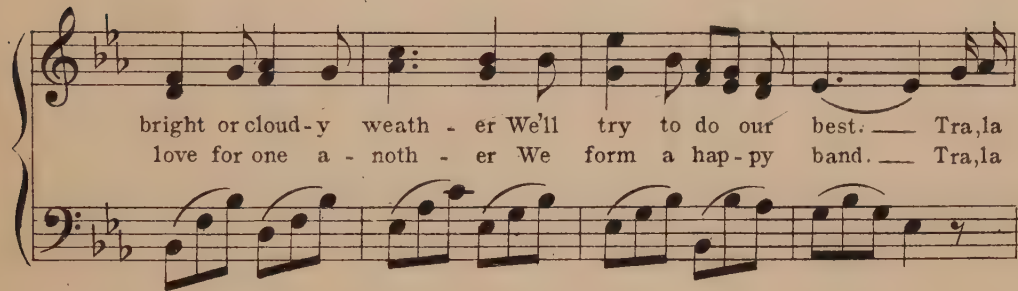
## MEETING NOW TOGETHER

Melody by A. Weber  
Arr. by D. Batchellor

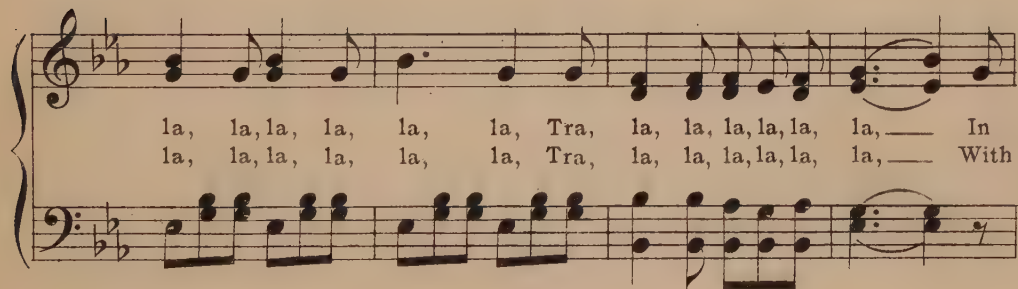
**1** **Vivace**



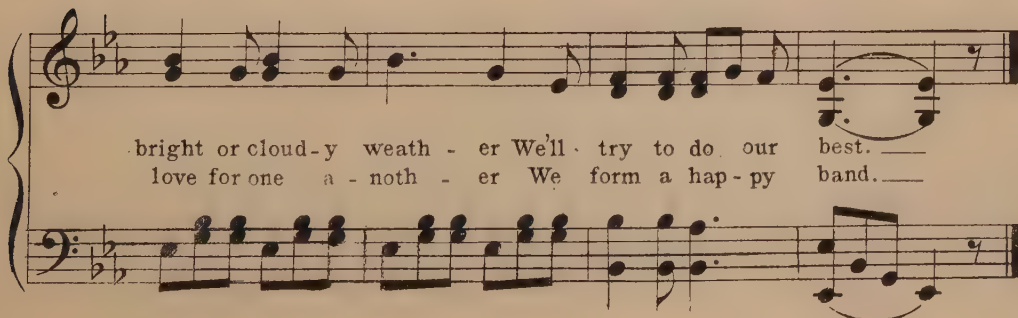
1. Meet - ing now to - geth - er, Af - ter sleep and rest, — In  
*mf* 2. With sis - ter, friend, or broth - er Join - ing hand in hand, — With



bright or cloud - y weath - er We'll try to do our best. — Tra, la  
 love for one a - noth - er We form a hap - py band. — Tra, la



la, la, la, la, la, la, Tra, la, la, la, la, la, — In  
 la, la, la, la, la, la, Tra, la, la, la, la, la, — With



bright or cloud - y weath - er We'll try to do our best. —  
 love for one a - noth - er We form a hap - py band. —

## GOOD MORNING, EVERYBODY

JESSICA MOORE

GEO. L. SPAULDING

*Allegretto marcato*

2

1. In the high blue sky the sun each day comes slow-ly from the  
2. When a cloud ap-pears and hides the sun's face from us for a -

east, And his smil-ing face is to our eyes a nev - er tir - ing  
while, Then the sun dis-pels the cloud by his good na-tured, hap - py

feast; So wel-come him at the morn-ing's dawn as one of those whom we  
smile; So all through life when real trou-ble comes, this ad-vice is for ev - 'ry -

love; And im - ag-ine he is greet-ing us like this from up a - bove.  
one; Our suc-cess is sure if we will heed the greet-ing of the sun.



## Refrain

Good morn - ing ev - 'ry - bod - y! Good

The first system of the Refrain consists of a vocal line and a piano accompaniment. The vocal line is in G major (one flat) and 4/4 time, with a melody of quarter notes: G4, A4, B4, C5, B4, A4, G4. The piano accompaniment features a treble and bass staff. The treble staff has a melody of eighth notes: G4, A4, B4, C5, B4, A4, G4, with a slur over the first six notes. The bass staff has a simple bass line of quarter notes: G3, A3, B3, C4, B3, A3, G3.

morn - ing trees and birds; A pleas-ant smile will

The second system continues the Refrain. The vocal line has a melody of quarter notes: G4, A4, B4, C5, B4, A4, G4, followed by a half note G4. The piano accompaniment continues with eighth notes in the treble staff and quarter notes in the bass staff. The treble staff has a slur over the first six notes. The bass staff has a simple bass line of quarter notes: G3, A3, B3, C4, B3, A3, G3.

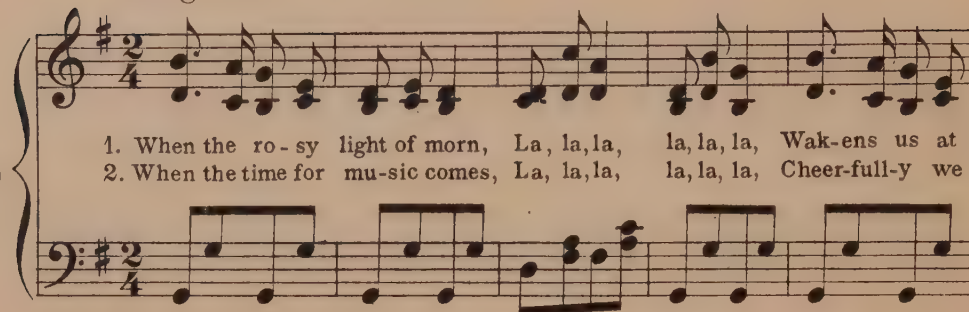
al - ways turn a - way the ang - ry words.

The third system concludes the Refrain. The vocal line has a melody of quarter notes: G4, A4, B4, C5, B4, A4, G4, followed by a half note G4. The piano accompaniment continues with eighth notes in the treble staff and quarter notes in the bass staff. The treble staff has a slur over the first six notes. The bass staff has a simple bass line of quarter notes: G3, A3, B3, C4, B3, A3, G3.

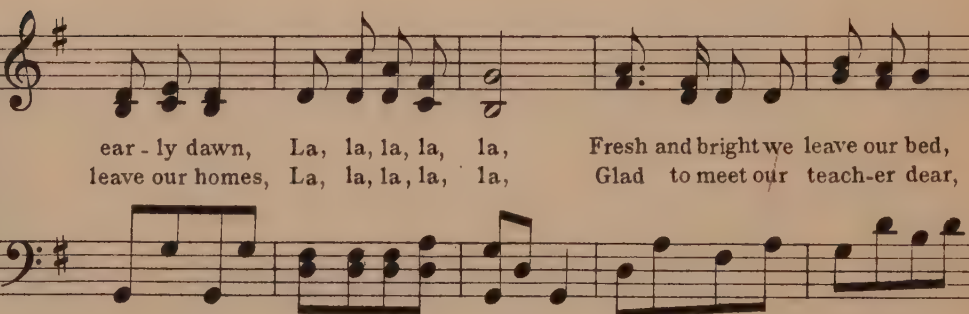
## WHEN THE ROSY LIGHT OF MORN

Allegretto

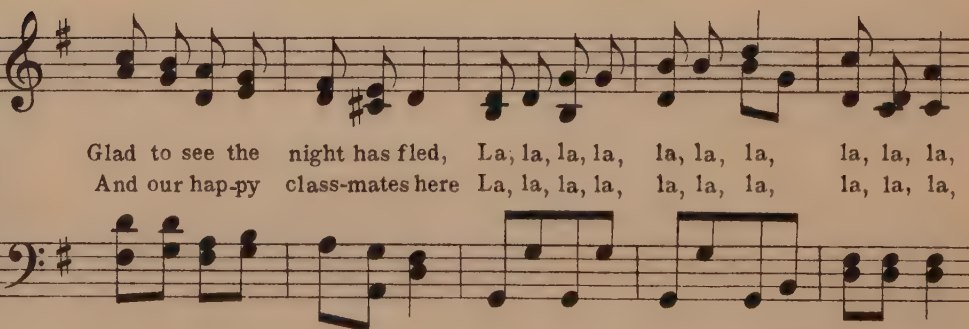
3



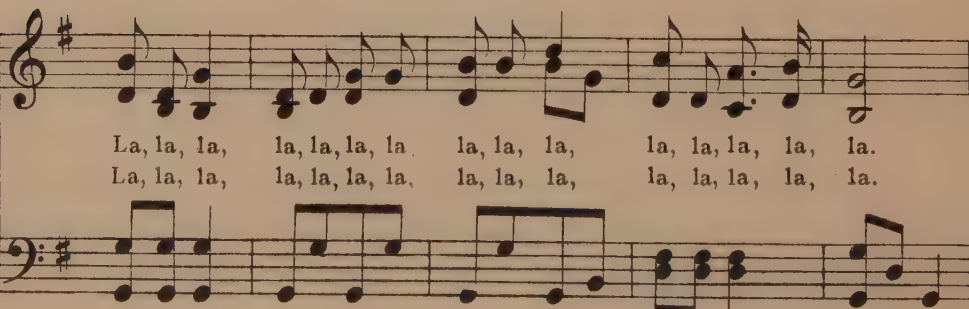
1. When the ro-sy light of morn, La, la, la, la, la, la, Wak-ens us at  
 2. When the time for mu-sic comes, La, la, la, la, la, la, Cheer-ful-y we



ear-ly dawn, La, la, la, la, la, Fresh and bright we leave our bed,  
 leave our homes, La, la, la, la, la, Glad to meet our teach-er dear,



Glad to see the night has fled, La, la, la, la, la, la, la, la, la, la, la, la,  
 And our hap-py class-mates here La, la, la, la, la, la, la, la, la, la, la, la,



La, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la,  
 La, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la.

## IN MUSIC LAND

4

We're a hap-py band of chil - dren in a mu - sic

land, With mu - sic all a - round us, The grave, the gay, the

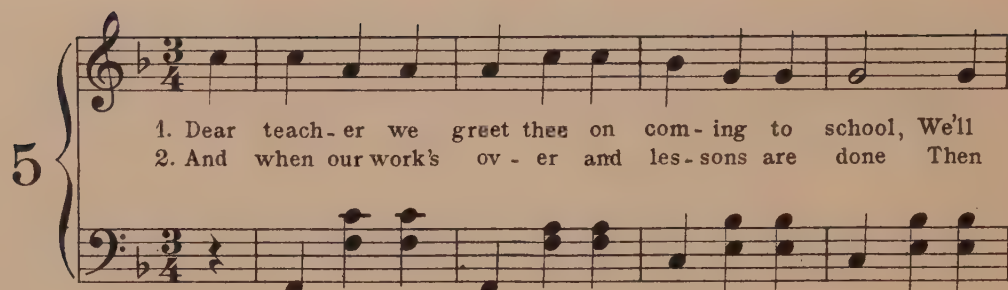
grand. Bells are ring-ing, birds are sing-ing, Brook-lets mur-mur

low, The mu-sic swells, its beau-ty tells sweet sto-ries to us all.

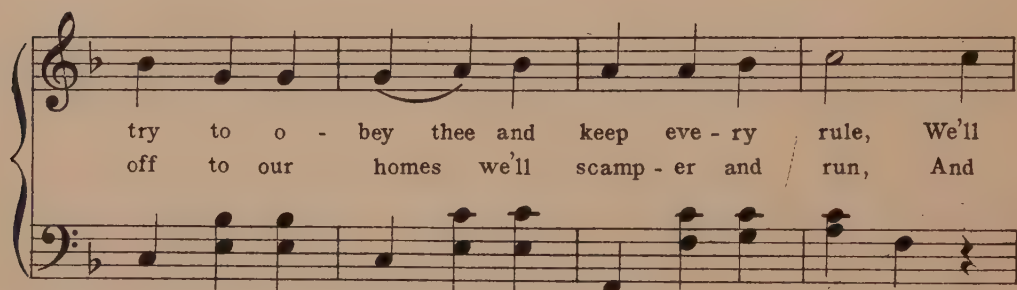


## A SONG OF GREETING

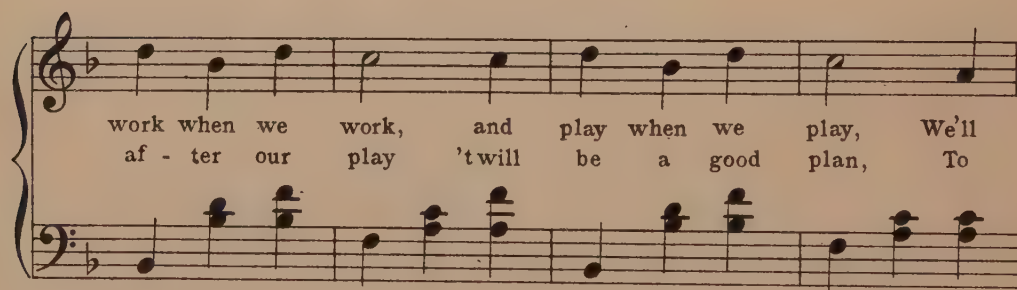
5



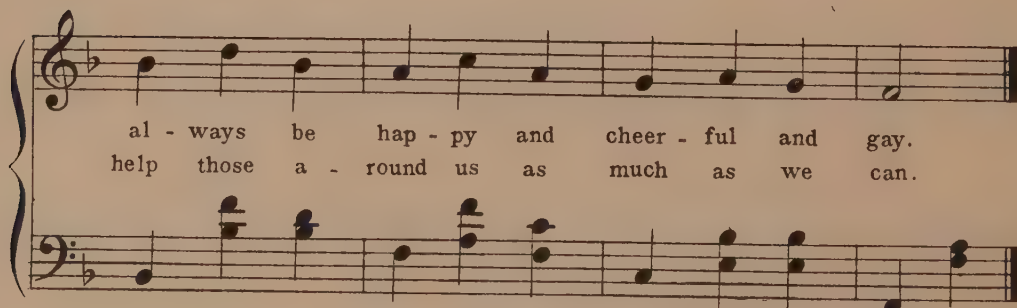
1. Dear teach-er we greet thee on com-ing to school, We'll  
2. And when our work's ov-er and les-sons are done Then



try to o-bey thee and keep eve-ry rule, We'll  
off to our homes we'll scamp-er and run, And



work when we work, and play when we play, We'll  
af-ter our play 'twill be a good plan, To



al-ways be hap-py and cheer-ful and gay.  
help those a-round us as much as we can.

## DEVOTIONAL SONGS

## FATHER, WE THANK THEE

REBECCA J. WESTON

D. BATCHELLOR

6

1. Fa-ther, we thank Thee for the night, And for the pleas-ant morn-ing light,  
2. Help us to do the things we should, To be to oth-ers kind and good

For health and food and lov-ing care, And all that makes the world so fair.  
In all we do, in work or play, To grow more lov-ing eve-ry day.

## IN THE SKY ABOVE US

7

1. In the sky a - bove us, Where the an-gels dwell,  
2. He is watch-ing o'er us, Ev - er, night and day,

God will ev - er love us, If we serve Him well.  
And pro - vid - eth for us, If to Him we pray.

## GOD IS THERE

D. BATCHELLOR

8

*mp* *cresc.* *mf*

1. When o'er earth is break-ing    Ro-sy light and    fair Morn a-far is  
 2. When the spring is wreath-ing    Flow-ers rich and    rare, On each leaf is

*p* *pp*

tell - ing    Sweet - ly God is    there, Sweet - ly, God is    there.  
 writ - ten    Na - ture's God is    there, Na - ture's God is    there.

## NOW THE SUN IS SINKING

RINK

9

1. Now the sun is    sink - ing    In the gold en    west;  
 2. And the mer - ry    stream - let,    As it runs a - long  
 3. Cow-slip, dai - sy,    vio - let,    In their lit - tle    beds

Birds and bees and    child - ren —    All have gone to    rest.  
 With a voice of    sweet - ness —    Sings its eve - ning    song.  
 All a - mong the    grass - es —    Hide their heav - y    heads.



## IN THE PLEASANT SUNNY MEADOWS

D. BATCHELLOR

10

1. In the pleas-ant sun-ny mead-ows, Where the but-ter-cups are seen,  
2. Flocks of qui-et sheep are feed-ing Lit-tle lambs are play-ing near,  
3. Like the lambs, we lit-tle chil-dren Have a shep-herd, kind and good,

And the dais-ies' lit-tle shad-ows Lie a-long the pleas-ant green.  
And the watch-ful shep-herd, lead-ing, Keeps them safe from harm and fear.  
It is God who watch-es o'er us, Gives us life and dai-ly food.

## ALL THANKS TO OUR FATHER

Lightly

11

1. The lit-tle birds fill all the air with their glee, They've  
2. The grass-hop-per chirps in the long sum-mer grass, The  
3. The breez-es sing soft 'mid the green leaves of June, The  
4. Glad songs at his work hums the blithe bus-y bee, We'll

not half so much to be glad of as we, With thrush-es and blue-birds  
frisk-ing lambs bleat in the fields as we pass, With weethings and young things } we'll  
hoarse win-try wind tries to whis-tle a tune, With soft winds and strong winds }  
not be less blithe or less bus-y than he, With all bus-y crea-tures

joy-ful-ly sing, All thanks to our Fa-ther, all praise to our King.

## JESUS BIDS US SHINE

STANLEIGH REICHART

12

1. Je-sus bids us shine, With a clear, blue light, Like a lit-tle  
 2. Je-sus bids us shine, Then for all a-round, Man-y kinds of

can-dle, Burn-ing in the night. He looks down from heav'n to  
 dark-ness, In the world are found Sin and want and sor-row so

see us shine, You in your small cor-ner and I in mine.  
 we must shine, You in your small cor-ner and I in mine.

Detailed description: This is a musical score for a song titled 'Jesus Bids Us Shine' by Stanleigh Reichart. It is marked with the number 12. The score is written for a piano accompaniment with two staves, treble and bass clef, in the key of D major (indicated by two sharps) and 2/4 time. The melody is primarily in the treble staff, with the bass staff providing harmonic support. The lyrics are provided in two verses. The first verse is: '1. Je-sus bids us shine, With a clear, blue light, Like a lit-tle' and '2. Je-sus bids us shine, Then for all a-round, Man-y kinds of'. The second system of the score continues the lyrics: 'can-dle, Burn-ing in the night. He looks down from heav'n to' and 'dark-ness, In the world are found Sin and want and sor-row so'. The third system concludes the piece with: 'see us shine, You in your small cor-ner and I in mine.' and 'we must shine, You in your small cor-ner and I in mine.'.

## I THANK THEE, LORD

STANLEIGH REICHART

13

1. I thank Thee, Lord for qui-et rest, And for the morn-ing bright,  
 2. Help me to love my play-mates all, To them be kind and good,  
 3. Help me to please my par-ents dear, To hon-or and o-bey,

O, keep me safe from harm to-day And help me to do right.  
 Give me a gen-tle, lov-ing heart, To do the things I should.  
 Make me a sun-beam, bright and clear, To shine a-long the way.

Detailed description: This is a musical score for a song titled 'I Thank Thee, Lord' by Stanleigh Reichart. It is marked with the number 13. The score is written for a piano accompaniment with two staves, treble and bass clef, in the key of D major (indicated by two sharps) and 4/4 time. The melody is primarily in the treble staff, with the bass staff providing harmonic support. The lyrics are provided in three verses. The first verse is: '1. I thank Thee, Lord for qui-et rest, And for the morn-ing bright,'. The second verse is: '2. Help me to love my play-mates all, To them be kind and good,'. The third verse is: '3. Help me to please my par-ents dear, To hon-or and o-bey,'. The fourth system of the score continues the lyrics: 'O, keep me safe from harm to-day And help me to do right.' and 'Give me a gen-tle, lov-ing heart, To do the things I should.' and 'Make me a sun-beam, bright and clear, To shine a-long the way.'.

## NURSERY RHYMES

## I LOVE LITTE PUSSY

D. BATCHELLOR

14

*p*

I love lit - tle Pus - sy, her coat is so

warm, And if I don't hurt her she'll do me no

harm, She'll sit by my side, and I'll give her some

food And Pus - sy will love me be - cause I am good.



# RIDE A COCK-HORSE TO BANBURY CROSS

Words from "Mother Goose."

Spirited

D. BATCHELLOR

15

Ride a cock-horse to Ban-bu - ry Cross, To

see a fine la - dy up - on a white horse, Rings on her fin - gers, and

bells on her toes, She shall have mu - sic wher - ev - er she goes.

## LITTLE BO-PEEP

From "Mother Goose" Melodies

J. W. ELLIOT

16

1. Lit-tle Bo-Peep has lost her sheep, And can't tell where to find them;  
2. Then up she took her lit-tle crook, De - ter-mined for to find them;

Leave them a-lone and they'll come home Wag-ging their tails be - hind them.  
What was her joy to be-hold them nigh Wag-ging their tails be - hind them.

## THE NORTH WIND DOTH BLOW

Nursery Melody

17

The Northwind doth blow, And we shall have snow, And  
 what will the Rob-in do then, poor thing? He'll sit in a barn and  
 keep him-self warm, And put his head un-der his wing, poor thing.

*p*

*p*

## JACK AND JILL

Allegretto

STANLEIGH REICHART

18

1. Jack and Jill went up the hill, To fetch a pail of wa-ter;  
 2. Up Jack got, and home did trot, As fast as he could ca-per,  
 3. Jill came in, and she did grin To see his pa-per plas-ter;

Jack fell down and broke his crown, And Jill came tum-bling af-ter.  
 Went to bed, to mend his head, With vin-e-gar and brown pa-per.  
 Moth-er vex'd did whip her next, For caus-ing Jack's dis-as-ter.

## BAA, BAA, BLACK SHEEP

From Nursery Jingles

D. BATCHELLOR

19

Baa, baa, black sheep, have you an-y wool? "Yes, sir,

yes, sir, three bags full, One for my mas-ter, one for my

*cresc.*

dame; But none for the lit-tle boy who cries in the lane.

## ONCE THERE WAS A LITTLE KITTY

D. BATCHELLOR

20

Once there was a lit-tle kit-ty white as the snow,

*semi staccato*

*sostenuto*

In a barn she used to fro-lic long time a-go.

*semi staccato*



## LITTLE JACK HORNER

From Twelve Nursery Phymes

J. W. ELIOTT

21

*mf*  
Lit-tle Jack Horn-er Sat in a cor-ner Eat-ing a X-mas  
*f rit. ad lib*  
pie, He put in his thumb and pull'd out a plum, And said, "What a good boy am I."

This musical score is for the song 'Little Jack Horner'. It is written for piano and voice. The key signature is one sharp (F#), and the time signature is 6/8. The score consists of two systems. The first system begins with a piano dynamic marking of *mf* and contains the lyrics 'Lit-tle Jack Horn-er Sat in a cor-ner Eat-ing a X-mas'. The second system continues the melody with the lyrics 'pie, He put in his thumb and pull'd out a plum, And said, "What a good boy am I."' and ends with a forte dynamic marking *f* and the instruction *rit. ad lib*.

## DICKORY, DICKORY, DOCK

From Twelve Nursery Rhymes

J. W. ELLIOT

22

*mf*  
Dick-o-ry, dick-o-ry dock, The  
Piano  
mouse ran up the clock; The clock struck one, the  
Piano  
mouse ran down; Dick-o-ry, dick-o-ry dock. Piano

This musical score is for the song 'Dickory, Dickory, Dock'. It is written for piano and voice. The key signature is one flat (Bb), and the time signature is 6/8. The score consists of three systems. The first system begins with a piano dynamic marking of *mf* and contains the lyrics 'Dick-o-ry, dick-o-ry dock, The'. The second system continues the melody with the lyrics 'mouse ran up the clock; The clock struck one, the' and includes a piano dynamic marking *Piano*. The third system concludes the piece with the lyrics 'mouse ran down; Dick-o-ry, dick-o-ry dock. Piano' and includes a piano dynamic marking *Piano*.

## TRAMP! TRAMP! TRAMP!

## A Nursery March

23

Tramp!tramp! tramp! march-ing on our way; Tramp!tramp

tramp! with hearts so light and gay Tramp!tramp!tramp! sing-ing all the

day, Jol - ly lit - tle lads and lass-ies march a - way.

## WE MARCH AND KEEP OUR PLACES

24

1. We march and keep our pla-ces With stead-y ev-en pa-ces  
2. Now right, now left, ad-vanc-ing, In cir-cles gai-ly danc-ing Trala

la, la, la, la, la, la, la, la, la, Tra la, la, la, la, la, la, la.

## MARCHING SONG

CARL REINECKE

25

1. With shoulders back and heads up-right, We gai-ly march a-  
2. We love our teach-er, and our school, We love to work and

long, And as we pass a-round the room We sing our mer-ry  
play, And so we'll fol-low eve-ry rule, And do our best each

song, And as we pass a-round the room, We sing our hap-py song.  
day, And so we'll fol-low eve-ry rule, And do our best each day.



## LITTLE SOLDIERS

Tempo di marcia

BERTHA METZLER

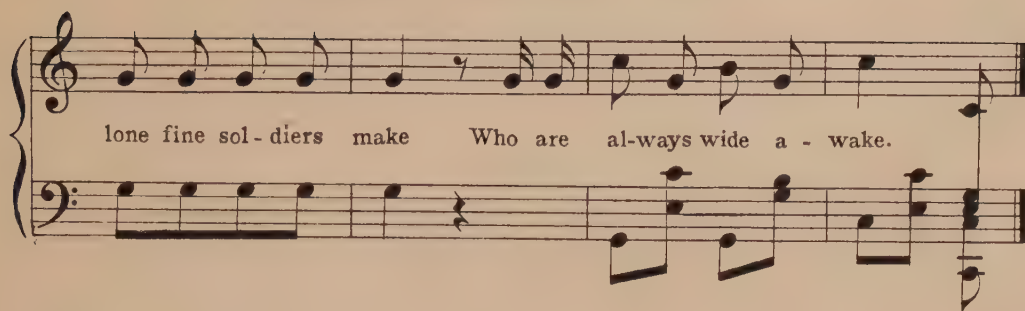
26 *mf*

Lit - tle sold - iers here are we, Tramp, tramp, tramp,

tramp, March - ing on in hap - py glee, Tramp, tramp, tramp, tramp,

Keep good time, stand in line, Watch - ful all should be Now, then,

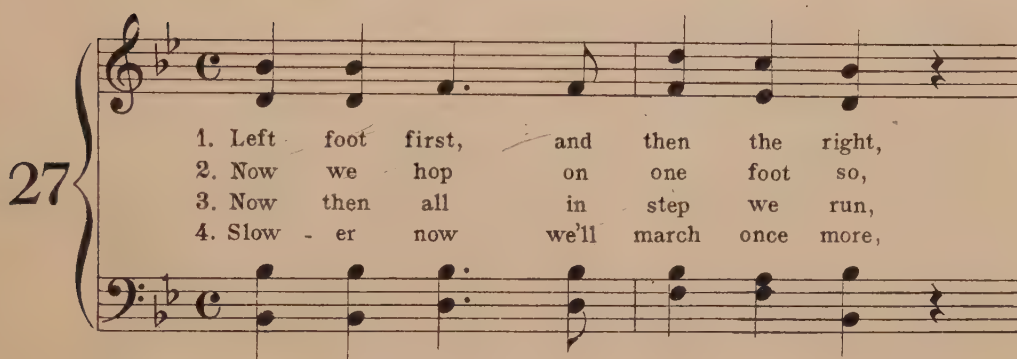
or - der is the high - est rule, Let eve - ry step a - gree They a -



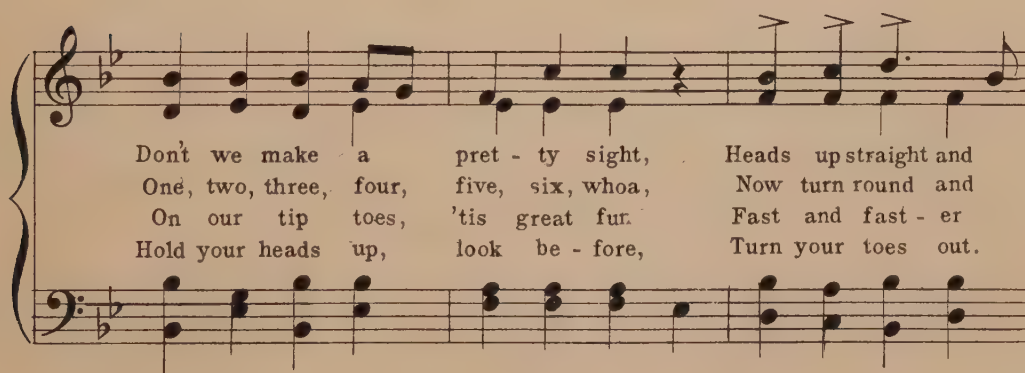
lone fine sol-diers make Who are al-ways wide a - wake.

## LEFT FOOT FIRST

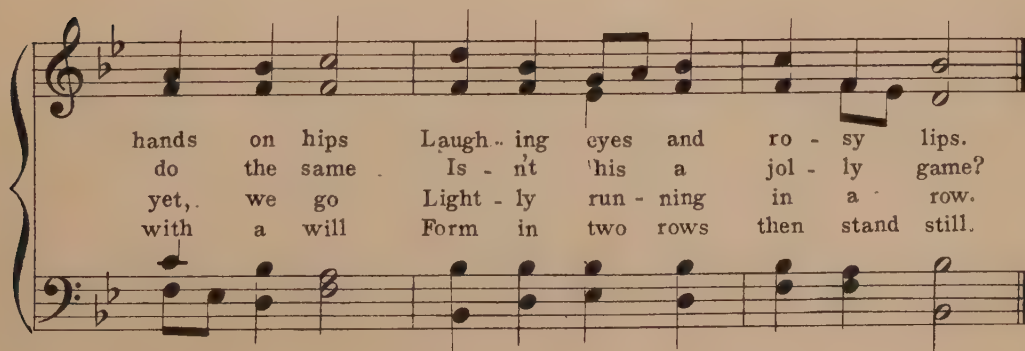
27



1. Left foot first, and then the right,  
2. Now we hop on one foot so,  
3. Now then all in step we run,  
4. Slow - er now we'll march once more,



Don't we make a pret - ty sight, Heads up straight and  
One, two, three, four, five, six, whoa, Now turn round and  
On our tip toes, 'tis great fun Fast and fast - er  
Hold your heads up, look be - fore, Turn your toes out.



hands on hips Laugh - ing eyes and ro - sy lips.  
do the same Is - nt his a jol - ly game?  
yet, we go Light - ly run - ning in a row.  
with a will Form in two rows then stand still.

## WE GAILY MARCH ALONG

Marching time M.M. 112

From LEO OEHLER

28

We gai-ly march a - long, a - long, a - long And

*f* sing our mer-ry song, *mf* With lights so light and free, Tra la, la, Now

let us all keep time, Keep time, keep time With

steps and voi-ces all in time We gai-ly march a - long.



## NOW WE LITTLE CHILDREN

Sprightly

From ASA FITZ

29

1. Now we, lit - tle child - ren as - sem - bled in  
 2. Our hands on our should - ers is next in our  
 3. Our next true po' - si - tion is right a - bout  
 4. Now left a - bout face we will turn us once

school Must all be at - ten-tive to or - der and rule; We'll  
 rule, And well do we place them, o - be-dient in school; We'll  
 face, With arms hor - i - zon-tal all true to their place; We'll  
 more, And step out true time with our feet on the floor; When

read or we'll sing, as our teach - er com - mands, And  
 give them a toss up and down in the air, And  
 clap once, a - gain once, then one, two, three, four, Then  
 wea - ried with stand - ing our arms we'll stretch out, And

keep time so nice - ly by clap - ping our hands.  
 count one, two, three, four, while shak - ing them there.  
 hands by our sides hang - ing true as be - fore.  
 then we will twirl them so swift - ly a - bout.

## ACTION SONGS

## CLAP, HURRAH

N. H. WALKER

30

1. Hold the right hand up, hold the left hand up; Whirl the  
2. To the east-ward point, to the west-ward point; Fold your  
3. Here we all stand up clap-ping mer-ri-ly; Let the  
4. Let us seat-ed be, and our arms fold up Then a -

fin-ger brisk-ly clap, clap, clap. See the black-smith strikewhile the  
arms be-hind you, heads up-right. See the drum-mer drum on his  
arms ex-tend- clap once a-gain. See the great man saw at the  
gain clap merri-ly, merri-ly O! See the chil-dren wash-ing their

iron is hot; Lit-tle one wake up from your drow-sy nap!  
big bass drum! Let us step to- geth- er left foot, right.  
big wood- pile; How it makes the blood move thro' each vein.  
hands and face, For to school all clean they love to go.

## THE SUN

31

In the East the sun comes up, He's

mov - ing all the day. At noon he's right a -

bove my head, At night he sinks a - way.

## BALL SONG

Selected

32

1. I'll throw this pret - ty lit - tle ball In to your hands, now  
2. And now the next in line must try To catch it care - ful -  
3. And so we'll throw the ball a - round Till ev - 'ry one has

see, And when you catch it hold it fast, Then throw it back to me.  
ly, Don't miss it or you'll lose your turn, Now throw it back to me.  
tried, We like our mer - ry game of ball As we stand side by side.



## LITTLE FISHES

Adapted from the German

33

Lit-tle fish-es in the brook, Swim-ming play-ing,

look, look, look! Now they're straight and now they bend, Their

mer-ry fro-lic has no end, Now they're straight and

now they bend, Their mer-ry fro-lic has no end.

The fingers are to imitate the swimming of the fishes.

## MISCELLANEOUS

## ALL THE BIRDS ARE COME AGAIN

Sprightly

Arr. by D. Batchellor

34

*mf*

All the birds are come a gain, Come a-gain to greet us;  
Pleasant spring-time's happy day Now re-turn to meet us.

*Fine*

*mp*

And a joy-ous song they raise Chirp-ing, sing-ing mer-ry lays,

*D. C.*

## ONE, TWO, THREE!

MARGARET JOHNSON

D. BATCHELLOR

35

1. One, two, three! A bon-ny boat I see, A  
2. One, two, three! The rid-dle tell to me, The

sil-ver boat, And all a-float Up-on a ro-sy sea.  
moon a-float Is the bon-ny boat; The sun-set is the sea.

## TWINKLE, TWINKLE, LITTLE STAR

MOZART

In moderate time

36

1. Twin - kle, twin - kle, lit - tle star,  
 2. When the blaz - ing sun is gone,  
 3. In the dark blue sky you keep,

Oh, I won - der what you are, Up a -  
 And he noth - ing shines up - on, Then you  
 Of - ten through my cur - tains peep, And you

bove the world so high, Like a  
 show your lit - tle light, Twin - kle,  
 ney - er shut your eye Till the

dia - mond in the sky, Twin - kle, twin - kle,  
 twin - kle, all the night, Twin - kle, twin - kle,  
 sun is in the sky, Twin - kle, twin - kle,

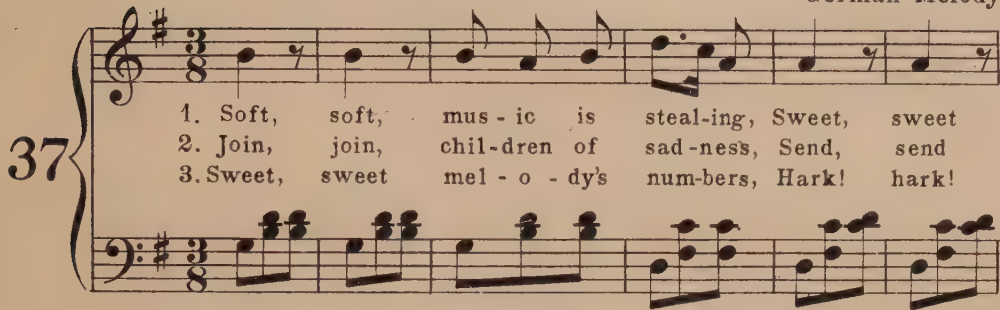
lit - tle star. Oh, I won - der what you are.  
 lit - tle star. Oh, I won - der what you are.  
 lit - tle star. Oh, I won - der what you are.



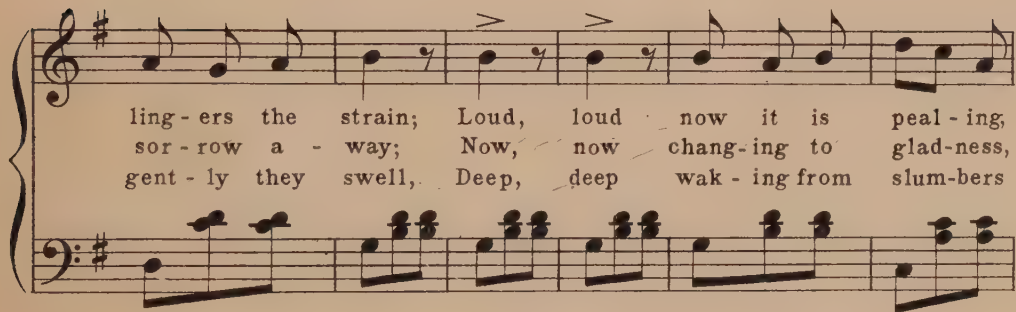
## SOFT, SOFT, MUSIC IS STEALING

German Melody

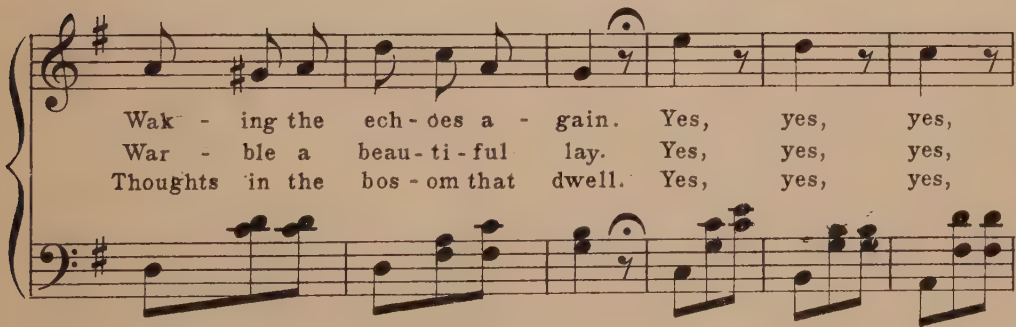
37



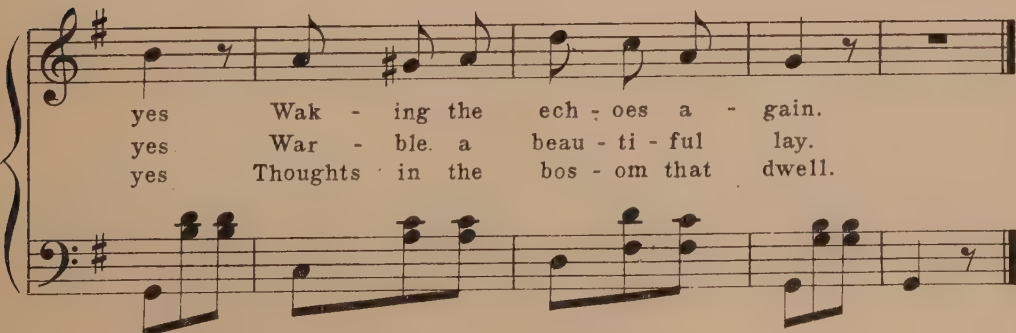
1. Soft, soft, mus - ic is steal-ing, Sweet, sweet  
 2. Join, join, chil-dren of sad-ness, Send, send  
 3. Sweet, sweet mel - o - dy's num-bers, Hark! hark!



ling-ers the strain; Loud, loud now it is peal-ing;  
 sor-row a-way; Now, now chang-ing to glad-ness,  
 gent-ly they swell, Deep, deep wak-ing from slum-bers



Wak - ing the ech-oes a - gain. Yes, yes, yes,  
 War - ble a beau-ti-ful lay. Yes, yes, yes,  
 Thoughts in the bos-om that dwell. Yes, yes, yes,



yes Wak - ing the ech-oes a - gain.  
 yes War - ble a beau-ti-ful lay.  
 yes Thoughts in the bos-om that dwell.

## SUPPOSE

Anonymous

Allegretto

J. B. WEKERLIN

38

1. Sup - pose a lit - tle cow - slip should  
2. How ma - ny wea - ry trav - 'lers would

hang its gold - en cup, And say, "I'm. such a  
miss its dain - ty grace, How ma - ny lit - tle

ti - ny flow'r I'd bet - ter not grow up.  
ones would grieve to lose its smil - ing face.

## SCHOOL SONG

Selected

39

1. We are hap - py chil - dren Ev - er bright and gay,  
2. What we learn will help us Whenwere big to be  
3. So we'll learn our les - sons And do our best each day,

And we're al - ways read - y For our schooleach day.  
Use - ful men and wom - en, Just youwait and see.  
Thenwhen school is ov - er We can run and play.

## COME, MAY, THOU LOVELY LINGERER

Allegretto

MOZART

40

1. Come, May thou love - ly lin - g'er! And deck the groves a -  
 2. True, win - ter days have ma - ny And ma - ny a dear de -  
 3. But oh, when comes the sea - son. For mer - ry birds to

gain. And let thy sil - v'ry stream - lets Me -  
 light; We fro - lic in the snow - drifts, And  
 sing, How sweet to roam the mea - dows, And

an - der through the plain; We long once more to  
 then the win - ter night, A - round the fire we  
 drink the breeze of Spring; Then come, sweet May! and

gath - er The flow - 'rets fresh and fair; Sweet  
 clus - ter, Nor heed the whist - ling storm; When  
 bring us The flow - 'ret fresh and fair; We

May! once more to wan - der, And breathe the balm - y air.  
 all with - out is drear - y, Our hearts are bright and warm.  
 long once more to wan - der, And breathe the balm - y air.



## O, COME, COME AWAY

Quickly and with spirit

German Melody

41

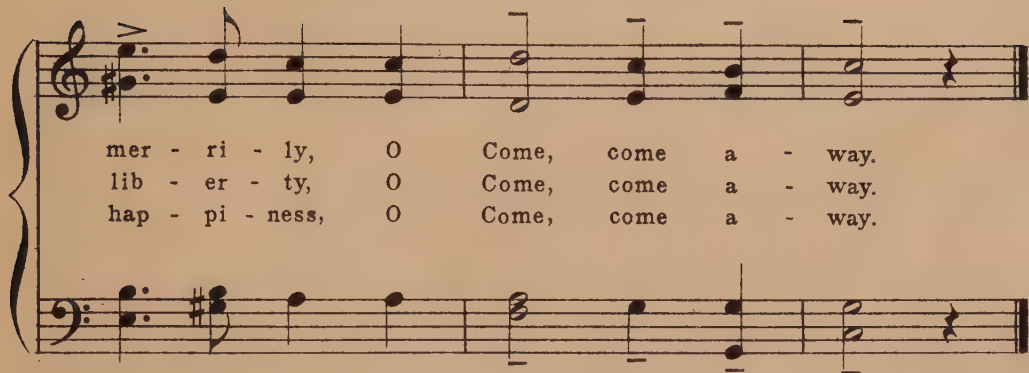
1. From toil and from care, On which the day is  
 2. While sweet Phil-o - mel, The wea - ry trav' - ler  
 3. The bright day is gone, The moon and stars ap -

clos - ing, The hour of eve brings sweet re - prieve, O,  
 cheer - ing, With eve - ning song her notes pro - long, O,  
 pear - ing, With sil - v'ry light il - lume the night, O,

come, come, a - way. O, come where love will smile on thee, And  
 come, come, a - way. In an - sw'ring song of sym - pa - thy, We'll  
 come, come, a - way. We'll join in grate - ful songs of praise, To

*cresc.*

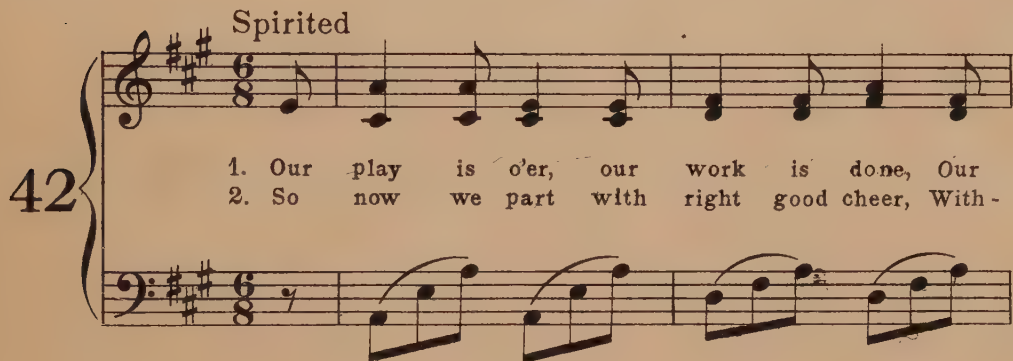
'round the heart will glad - ness be, And time fly  
 sing in tune - ful har - mo - ny, Of hope, joy,  
 Him who crowns our peace - ful days With health, hope,



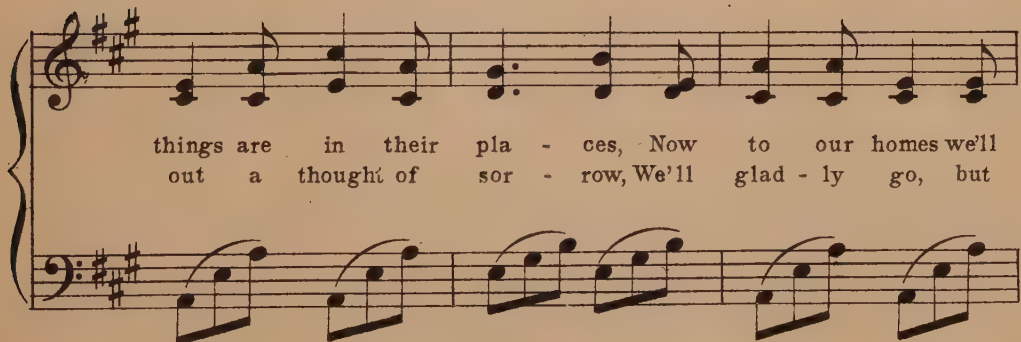
mer - ri - ly, O Come, come a - way.  
 lib - er - ty, O Come, come a - way.  
 hap - pi - ness, O Come, come a - way.

## PARTING SONG

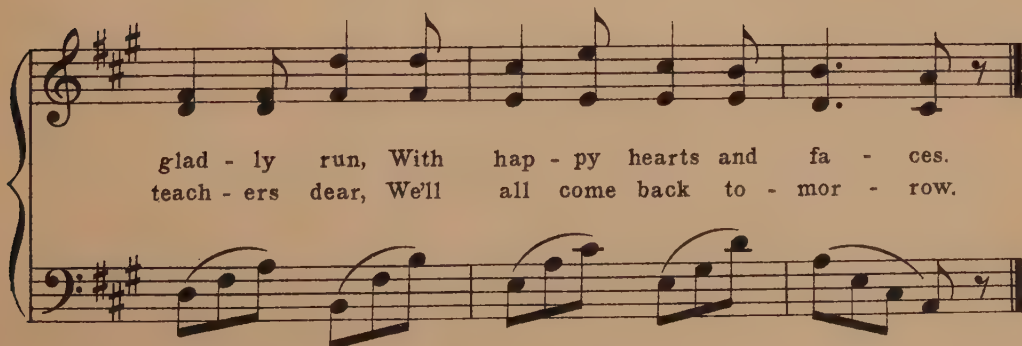
42 Spirited



1. Our play is o'er, our work is done, Our  
 2. So now we part with right good cheer, With -



things are in their pla - ces, Now to our homes we'll  
 out a thought of sor - row, We'll glad - ly go, but



glad - ly run, With hap - py hearts and fa - ces.  
 teach - ers dear, We'll all come back to - mor - row.

## JOLLY OLD SAINT NICHOLAS

43

1. Jol-ly old Saint Nic-o-las, Leanyourear this way!  
 2. Whenthe clock is strik-ing twelve, When I'm fast a - sleep;  
 3. John-ny wants an choo-chootrain; Su-sy wants a dol-ly;

Don't you tell a sin-gle soul What I'm going to say;  
 Downthe chim-ney broad and black, Withyou're pack you'll creep;  
 Nel-ly wants a box of paints; Shethinks dolls are fol-ly,

Christ-mas Eve is com-ing soon; Now,youdear old man,  
 All the stock-ings you will find Hang-ing in a row;  
 As for me my lit-tle brain's, Full of ey-'ry thing,

Whisp-er whatyou'll bring to me; Tell me if you can.  
 Mine will be the short-est one; You'll be sure to know.  
 Choose for me dear San-ta Claus, What youwant to bring.

## SNOW-FLAKES

44

*f* Arr. from Carl Reinecke

Mer-ry lit-tle snow-flakes danc-ing thro' the street,



Fly - ing in our fa - ces, fall - ing at our feet,

The first line of the musical score is written for piano. It features a treble and bass staff joined by a brace. The key signature has one sharp (F#). The melody in the treble staff consists of eighth and quarter notes. The bass staff provides a simple accompaniment with chords and single notes.

Joy - ous lit - tle snow - flakes, Win - ter's wild white bees,

The second line continues the melody and accompaniment. The lyrics are placed below the treble staff. The musical notation remains consistent with the first line.

Cov - 'ring up the flow - ers, pow - d'ring all the trees.

The third line of the song is shown. The melody and accompaniment continue. The lyrics are aligned with the notes in the treble staff.

*f* Mer - ry lit - tle snow - flakes, danc - ing thro' the street,

The fourth line begins with a forte (*f*) dynamic marking. The melody and accompaniment continue with the same rhythmic pattern.

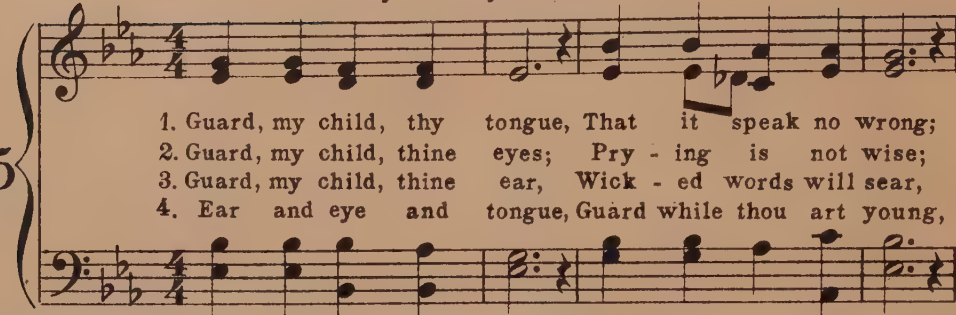
*rit.* Fly - ing in our fa - ces, fall - ing at our feet.

The fifth line concludes the piece. It begins with a ritardando (*rit.*) marking. The melody and accompaniment lead to a final cadence. The lyrics are placed below the treble staff.

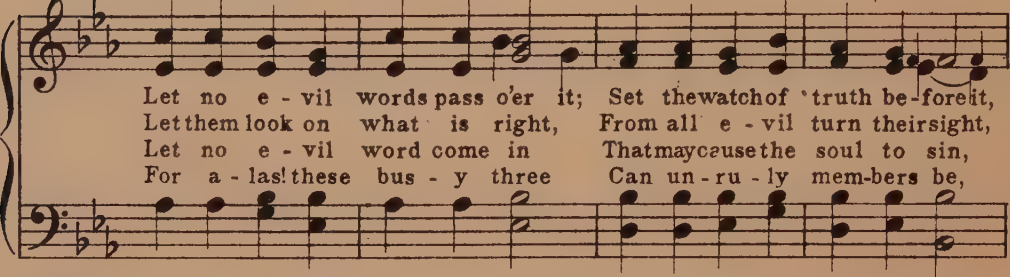
# GOOD COUNSEL

(A Rhyme 600 years old)

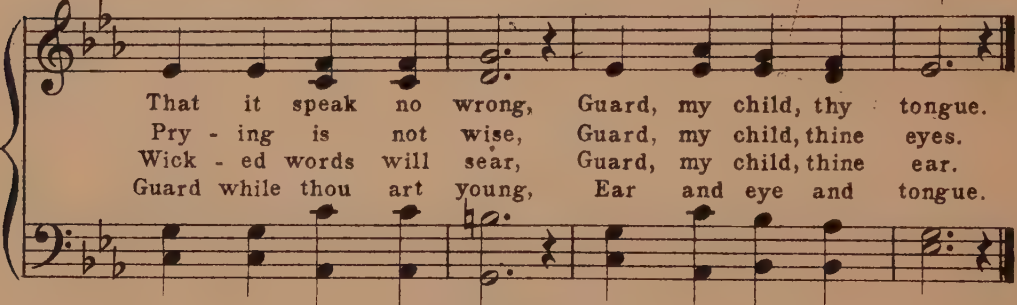
45



1. Guard, my child, thy tongue, That it speak no wrong;  
 2. Guard, my child, thine eyes; Pry - ing is not wise;  
 3. Guard, my child, thine ear, Wick - ed words will sear,  
 4. Ear and eye and tongue, Guard while thou art young,



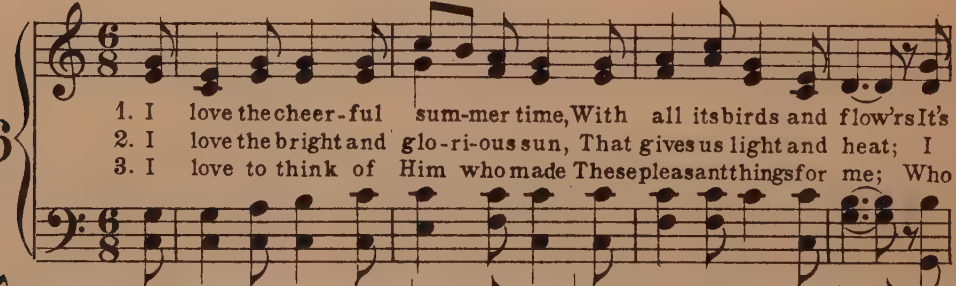
Let no e - vil words pass o'er it; Set the watch of 'truth be-fore it,  
 Let them look on what is right, From all e - vil turn their sight,  
 Let no e - vil word come in That may cause the soul to sin,  
 For a - las! these bus - y three Can un - ru - ly mem - bers be,



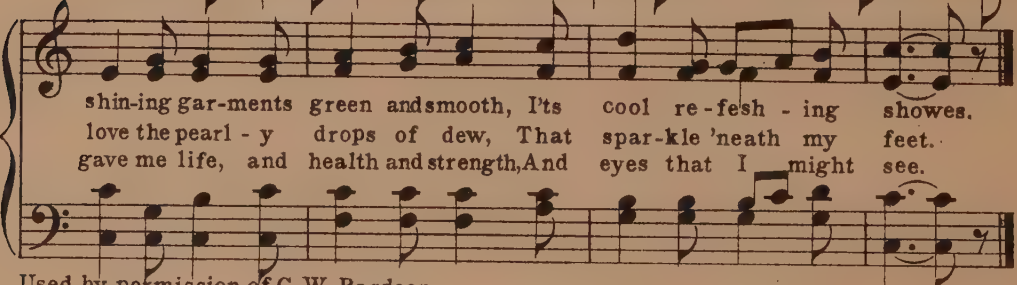
That it speak no wrong, Guard, my child, thy tongue.  
 Pry - ing is not wise, Guard, my child, thine eyes.  
 Wick - ed words will sear, Guard, my child, thine ear.  
 Guard while thou art young, Ear and eye and tongue.

## SUMMERTIME

46



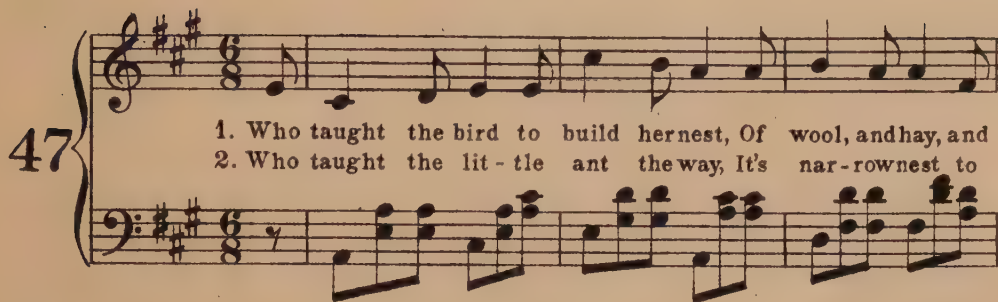
1. I love the cheer-ful sum-mer time, With all its birds and flow'rs It's  
 2. I love the bright and glo-ri-ous sun, That gives us light and heat; I  
 3. I love to think of Him who made These pleasant things for me; Who



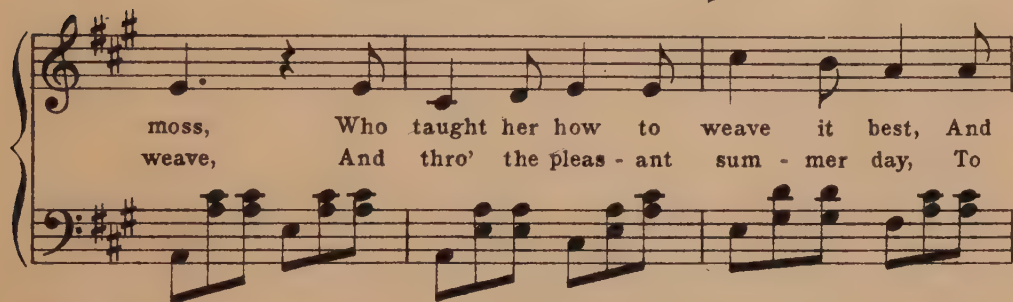
shin-ing gar-ments green and smooth, Its cool re-fesh - ing shows.  
 love the pearl - y drops of dew, That spar-kle 'neath my feet.  
 gave me life, and health and strength, And eyes that I might see.

## WHO TAUGHT ?

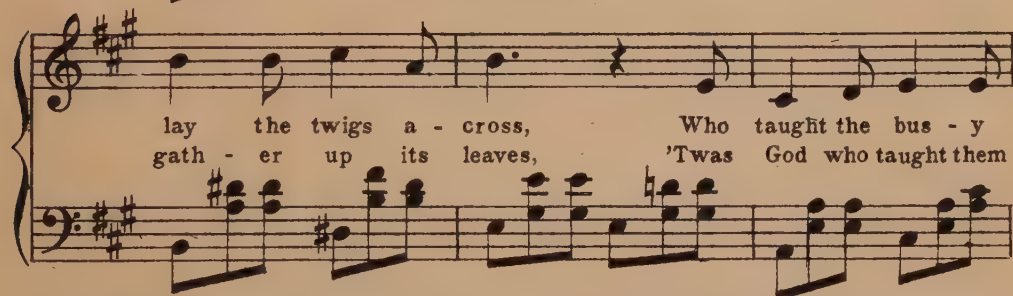
47



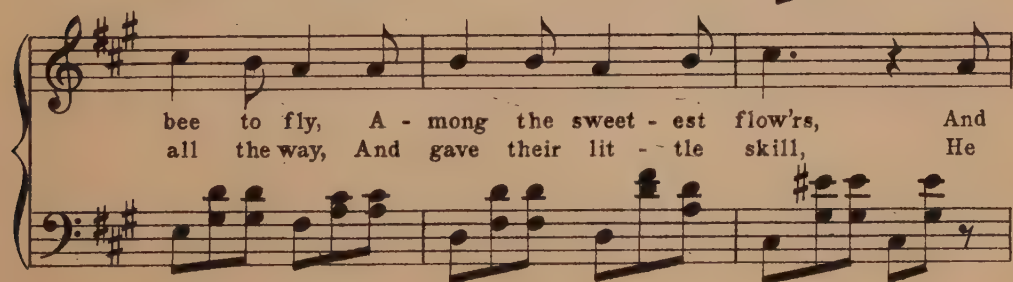
1. Who taught the bird to build her nest, Of wool, and hay, and  
2. Who taught the lit - tle ant the way, It's nar - row nest to



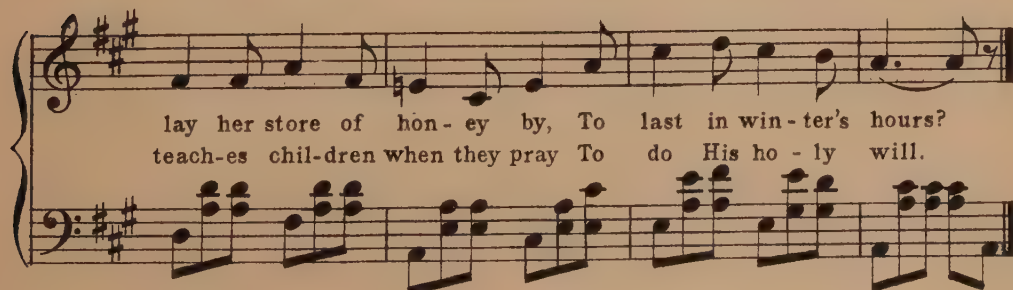
moss, Who taught her how to weave it best, And  
weave, And thro' the pleas - ant sum - mer day, To



lay the twigs a - cross, Who taught the bus - y  
gath - er up its leaves, 'Twas God who taught them



bee to fly, A - mong the sweet - est flow'rs, And  
all the way, And gave their lit - tle skill, He



lay her store of hon - ey by, To last in win - ter's hours?  
teach - es chil - dren when they pray To do His ho - ly will.



## 'TIS JUNE, THE MERRY SMILING JUNE

Arr. from Eliza Cook

Melody from Mozart

48

1. 'Tis June, the mer-ry, smil-ing June, 'Tis  
 2. The ros-y rag-ged urch-ins play 'Be-  
 3. The lit-tle kit-ten frisks a-bout A-

ros-y sum-mer now; The rose is, red, the  
 neath the glow-ing sky, They scoup the sand or  
 mong the flowers so gay; Or in the sun-shine

bloom is dead, The fruit is on the bough.  
 gai-ly chase. The bee that buz-zes by.  
 stretch-es out. For a good rest af-ter play.

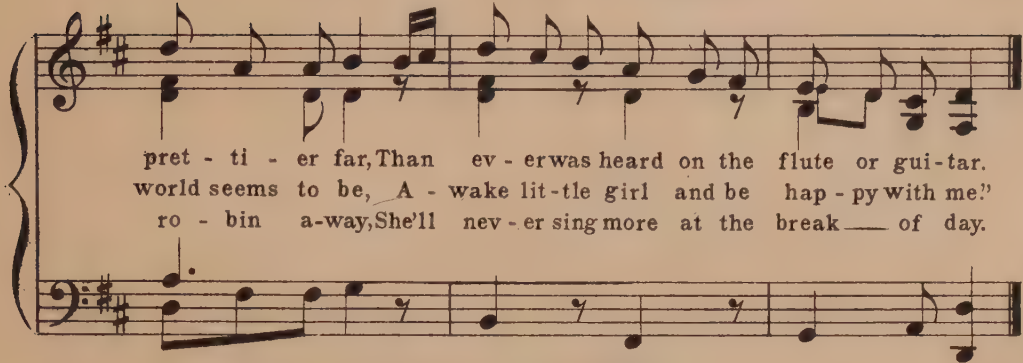
## THE ROBIN AT THE WINDOW

From Children's Songs of Long Ago

49

1. There came to my win-dow one morn-ing in spring, A  
 2. Her wings she was spread-ing to fly far a-way, Then  
 3. But just as she fin-ish'd her beau-ti-ful song, A

sweet lit-tle ro-bin, she camethere to sing, The tune that shesang it was  
 rest-ing a mo-ment seem'd sweet-ly to say "Oh hap-py, how hap-py the  
 naugh-ty young boy with his gun came a-long; He killed and he car-ried my



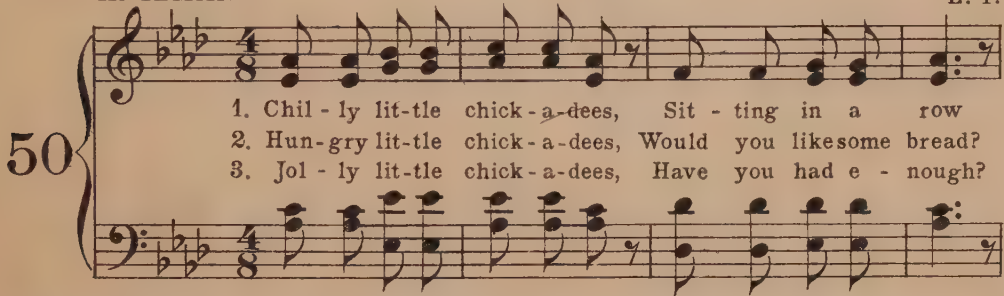
pret - ti - er far, Than ev - er was heard on the flute or gui - tar.  
 world seems to be, A - wake lit - tle girl and be hap - py with me."  
 ro - bin a - way, She'll nev - er sing more at the break — of day.

W. N. HAILMANN

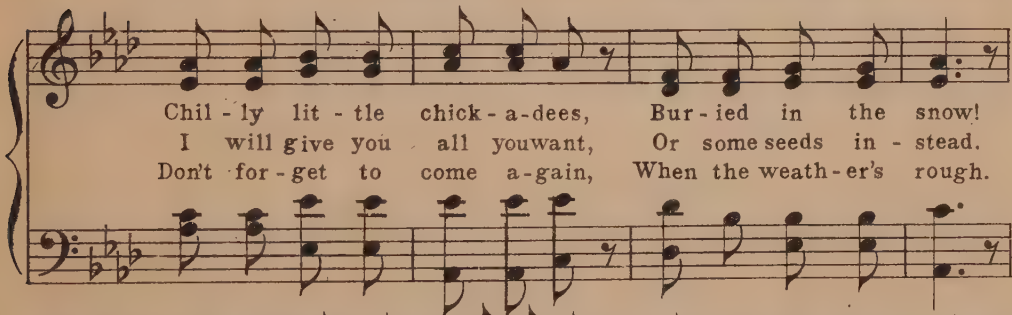
## THE CHICKADEES

L. P.

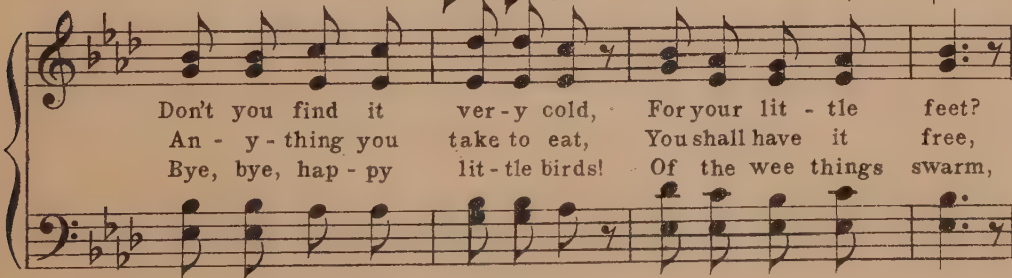
50



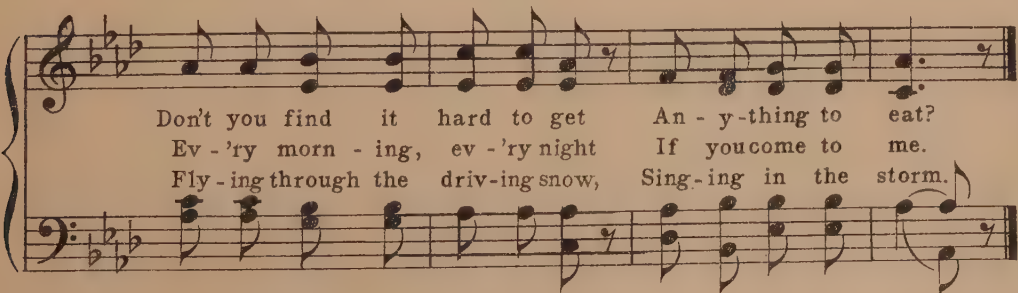
1. Chil - ly lit - tle chick - a - dees, Sit - ting in a row  
 2. Hun - gry lit - tle chick - a - dees, Would you like some bread?  
 3. Jol - ly lit - tle chick - a - dees, Have you had e - nough?



Chil - ly lit - tle chick - a - dees, Bur - ied in the snow!  
 I will give you all you want, Or some seeds in - stead.  
 Don't for - get to come a - gain, When the weath - er's rough.



Don't you find it ver - y cold, For your lit - tle feet?  
 An - y - thing you take to eat, You shall have it free,  
 Bye, bye, hap - py lit - tle birds! Of the wee things swarm,



Don't you find it hard to get An - y - thing to eat?  
 Ev - 'ry morn - ing, ev - 'ry night If you come to me.  
 Fly - ing through the driv - ing snow, Sing - ing in the storm.

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